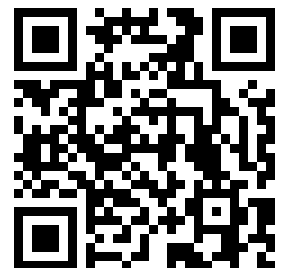


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VOL. LX

JULY, 1902

Numero 1, 5, 6

No. 1

# THE DELINEATOR



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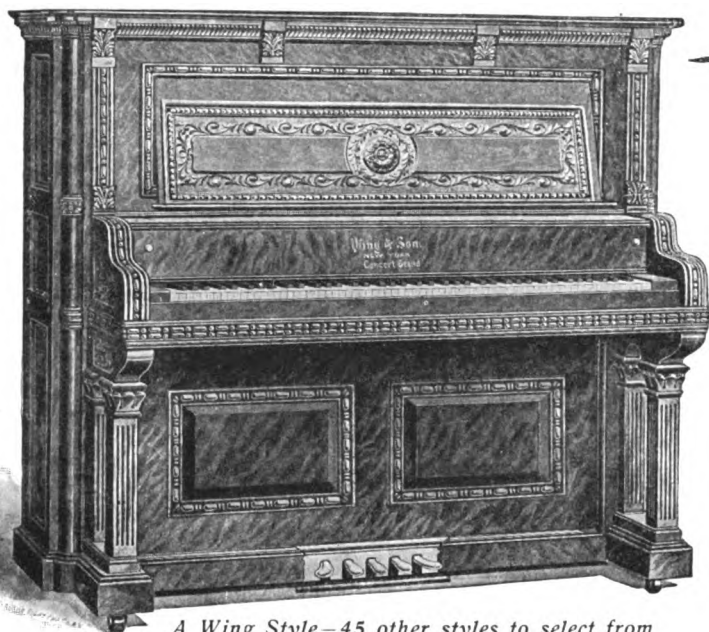
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# THE DELINEATOR

JULY

## EDITORIAL CHAT

THE August DELINEATOR will be a Special Fiction Number and, incidentally, the most attractive Midsummer issue that has ever been put into the hands of subscribers. The spell of the season will be over its pages, and those who have delayed the completion of the Summer wardrobe will find compensation in some late designs that are daintily charming.

The fiction will consist of six short stories—two of novelette length. Virginia Woodward

artistic manner characteristic of the Magazine.

One of the many unannounced features that keep THE DELINEATOR full of interest to its readers will begin in the August Number and run through to December. This is the story of the building and furnishing of a charming and artistic, yet inexpensive, house, told in narrative form by Grace Macgowan Cooke. Many photographs and drawings will be given with it.

Dr. Murray's new paper in the series on

## CONTENTS

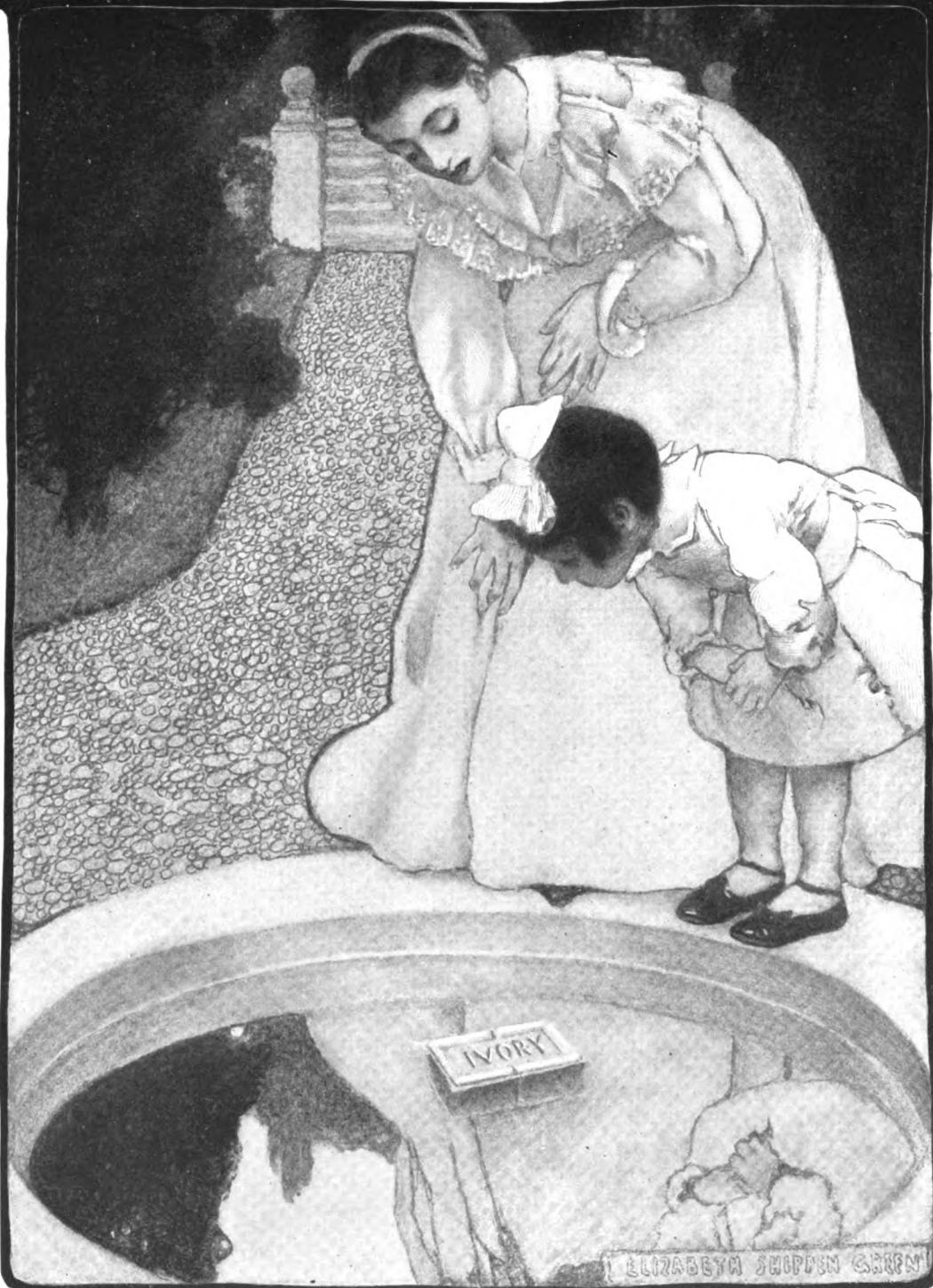
STYLES FOR LADIES . . . . .	3-38	FANCY STITCHES AND EMBROIDERIES	107-109
THE DRESSMAKER <i>MRS. A. L. GORMAN</i>	38	Illustrated in Colors <i>EMMA HAYWOOD</i>	
STYLES FOR MISSES AND GIRLS . . . . .	40-55	UNCONVENTIONALITY IN SUMMER HOMES	110
STYLES FOR LITTLE FOLKS AND BOYS . . . . .	56-57	Illustrated from Photographs <i>LAURA B. STARR</i>	
CROCHETING . . . . .	58	STORIES AND PASTIMES FOR CHILDREN:	
MODERN LACE-MAKING . . . . .	59	COMETS, PINWHEELS, Etc. <i>LINA BEARD</i>	113
THE MIDSUMMER DRESS FABRICS . . . . .	60	Illustrated by the Author	
DRESS TRIMMINGS AND ACCESSORIES . . . . .	62	PING PONG Poem <i>T. CROMWELL LAWRENCE</i>	115
THE FASHIONS OF LONDON <i>MRS. ARIA</i>	64	Illustrated by the Author	
DRESS AND GOSSIP IN PARIS		DIMPLE CHEEK AND THE BROWNIES	116
<i>MRS. JOHN VAN VORST</i>	65	Decoration by Orson Lowell <i>SILAS G. PRATT</i>	
THE MIDSUMMER MILLINERY <i>Illustrated in Colors</i>	66	ILLUSTRATED COOKERY:	
LESSONS IN MODERN MILLINERY No. 6	68	SALADS AND CHEESE DISHES	120
<i>MLLE. MIRABELLA</i>	69	<i>ANNA W. MORRISON</i>	
THE ART OF KNITTING . . . . .	69	AMONG THE NEWEST BOOKS <i>LAURA B. STARR</i>	122
SOCIAL OBSERVANCES <i>MRS. FRANK LEARNED</i>	70	PRACTICAL AIDS IN HOUSE FURNISHING:	
STORIES OF AUTHORS' LOVES—KEATS		PORCH FURNISHINGS	127
Illustrated <i>CLARA E. LAUGHLIN</i>	71	Illustrated <i>ALICE M. KELLOGG</i>	
A LOVE SONG Poem <i>DUNCAN CAMPBELL SCOTT</i>	75	HOME AND HOUSEKEEPING:	
THE PAGEANTS OF LONDON <i>SIR WALTER BESANT</i>		BRAISING, FRYING AND SAUTÉING MEATS	130
CORONATION CEREMONIES <i>SIR EDWIN ARNOLD</i>	76	<i>MARGARET HALL</i>	
Illustrated		IN THE KITCHEN:	
THE UNPROMISING LAND Story	83	A CHAPTER ON MAYONNAISE	134
Illustrated by Karl J. Anderson <i>JULIAN VAN BOSKIRK</i>		<i>ELEANOR M. LUCAS</i>	
ATHLETICS FOR WOMEN No. 6—BOWLING	88	"CHERRIES ARE RIPE" <i>JANE E. CLEMMENS</i>	135
Illustrated from Photographs <i>SOPHIE GUNDRUM</i>		DELICIOUS SUMMER DRINKS <i>W. L. WRIGHT</i>	138
A GROUP OF NOTABLE WOMEN No. 7—		THE GAME OF PING PONG . . . . .	141
<i>CLARA BARTON</i> <i>WALDON FAWCETT</i>	92	MUSHROOM CULTURE FOR AMATEURS	142
Illustrated from Photographs		<i>WARD MACLEOD</i>	
A DAUGHTER OF THE WILDERNESS Story	96	SUNBONNETS . . . . .	145
Illustrated by C. H. Stephens <i>FRANCIS LYNDE</i>		COLLEGE NEWS <i>CAROLYN HALSTED</i>	148
PICTORIAL PHOTOGRAPHY No. 5—		CLUB WOMEN AND CLUB LIFE	150
GENRE STUDIES <i>JUAN C. ABEL</i>	102	<i>HELEN M. WINSLOW</i>	
Illustrated from Photographs		GIRLS' INTERESTS AND OCCUPATIONS	152
		<i>PRISCILLA WAKEFIELD</i>	

Cloud, one of the brightest writers of to-day, has found an unusually good theme for the display of her talent in The Understudies, a series of mishaps assisting the development of a pretty romance. Julian Van Boskirk, a new writer of ability, contributes While the Fates Slept, a love story with spirited action and fine character drawing. The four storiettes, each having a distinct interest, will make a sultry afternoon pass pleasantly. All these stories will be illustrated in the

the Training of the Child will treat of precocity.

The Departments are standard, but the matter in them is always new and timely. Miss Kellogg will write of The Afternoon Tea-Table. Margaret Hall, in her cookery lessons, will deal with Entrées. There will be a chapter on Cold Dishes for Hot Days, and two pages illustrating a delicious Summer dinner. Club women will be interested in the account of the Los Angeles Convention, and the pictures of the new officers.





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# THE DELINEATOR

VOL. LX

JULY, 1902

No. 1



1 G

2 G

*Pretty Summer Shirt Waists*

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3 G

4 G

*Summer Reception Toilettes*

DESCRIBED ON PAGES 18 AND 19

4

THE DELINEATOR

JULY, 1902



5 G

6 G

*Summer Reception Toilettes*

THE DELINEATOR

DESCRIBED ON PAGES 19 AND 20

JULY, 1902





7 G

8 G

*Garden Party Gowns*

THE DELINEATOR.

DESCRIBED ON PAGE 20

JULY, 1902

6



9 G

10 G

*Smart Street Toilettes*

DESCRIBED ON PAGE 21

7

THE DELINEATOR

JULY, 1902





11 G

*A Dressy Shirt-Blouse Toilette*

THE DELINEATOR

DESCRIBED ON PAGE 21

8

JULY, 1902



12 G

*An Attractive Calling Gown*

THE DELINEATOR

DESCRIBED ON PAGE 22

9

JULY, 1902





13 G

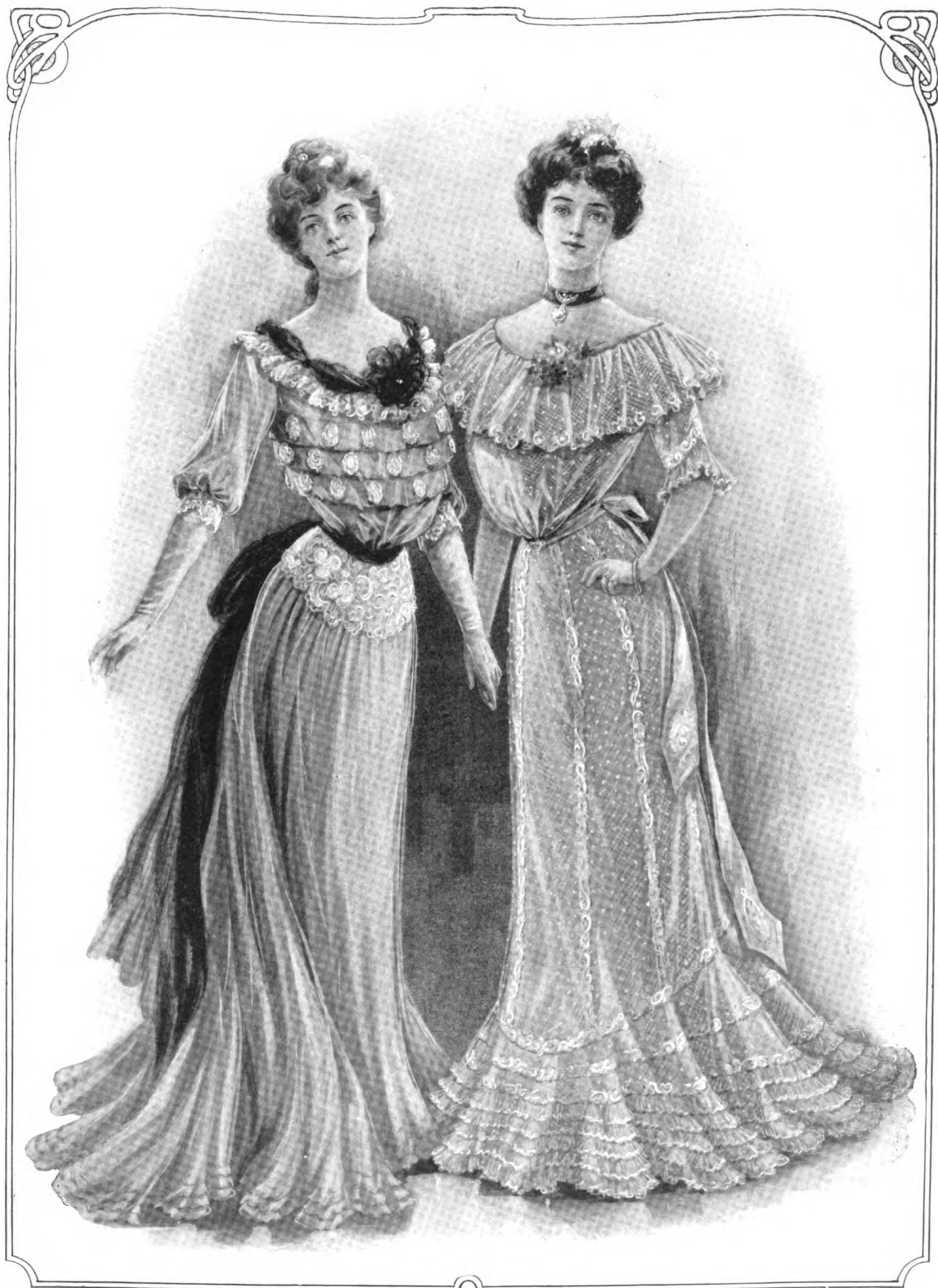
14 G

*Gaiety House Attire*

THE DELINEATOR

DESCRIBED ON PAGES 22 AND 23

JULY, 1902



15 G

16 G

*Evening Gowns*

DESCRIBED ON PAGE 23



17 G

18 G

*For Summer Afternoons*

THE DELINEATOR

DESCRIBED ON PAGE 24

12

JULY, 1902

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196

206

THE DELINEATOR

*New Effects in Shirt-Waist Gowns*

DESCRIBED ON PAGE 25

JULY, 1902



21 G

22 G

*Promenade Toilettes*

DESCRIBED ON PAGE 26

14.

THE DELINEATOR

JULY, 1902





23G

24G

THE Delineator

*Visiting Gowns*

DESCRIBED ON PAGE 26

JULY, 1902



# FASHIONS OF TO-DAY

The soft, sheer Summer fabrics are especially adapted to the popular horizontal effects in tucking. A new blouse waist or bodice carries out this idea charmingly; it is becomingly full with three deep tucks both front and back. The bishop sleeves are also tucked above the wristbands, but elbow sleeves may be used if preferred. The closing is made at the left shoulder and side, and the neck may be high or in Dutch or low round style.

A new skirt particularly suitable for wear with the bodice above described is in five-gored, flare style, having applied folds in tuck effect to almost the entire depth of the skirt, although any desired number may be used. The back may be arranged in gathers or in an inverted box-plait, and the mode is in sweep length. Veiling, étamine, albatross and other soft goods are adapted to the design, and a pleasing effect results from applying folds of moiré or taffeta on a net skirt.

A graceful skirt in sweep length consists of a seven-gored flare foundation and a circular skirt shirred in yoke outline, or the skirt may be cut away to yoke depth and gathered to a yoke of all-over lace or stitched silk. Three tucks decorate the bottom of the skirt, which will be handsome in mull, batiste, chiffon or net.

The "Gibson" effects are still extremely popular and are particularly well suited to development in piqué, linen, duck and madras. A smart new shirt-waist of this order is made with a removable chemisette and has a diagonal front closing. The sleeves may be either in two-seam bishop style or flowing elbow length. All-over lace and plain or figured materials will combine well in the mode, and braid or machine-stitching and buttons will provide appropriate ornamentation.

A separate yoke-vest is the distinguishing feature in another shirt-blouse in "Gibson style," the mode suggesting a combination of contrasting fabrics. The sleeves are of bishop shaping.

A guimpe is almost as essential to the Summer wardrobe of grown wearers as to that of the smaller folk, and a new example that may also be used as a waist-slip for wear under sheer fabrics, may be closed at the back or at the left shoulder and side. It may be made with or without the yoke-facing and shirred at the

waist-line or cut off in yoke style and with high, pointed or Dutch round or square neck. The sleeves may be close-fitting or in full-length or elbow bishop style. All-over lace, fancy tuck-ing and embroidered batiste are alike appropriate for developing this design.

There is unusual good style in a new skirt consisting of a five-gored foundation over which is arranged a five-gored skirt box-plaited in slot-seam style to flounce depth, and with an inverted box-plait at the back. A long or short sweep may be given.

A stylish jacket to accompany the skirt just mentioned is in blouse Eton style and may be made with or without a centre-back seam, peplum and three or fewer strap-collars. The sleeves may be of two-seam coat shaping or of the bishop type. Machine-stitching and buttons form the only decoration. The garment suggests the use of serge, light-weight cheviot, mohair and moiré or taffeta silk.

A novel effect is achieved in a five-gored flare skirt made with habit back and having three circular flounces in triple skirt style either to extend across the front or to be cut away to produce a panel effect. A tall, slender figure will appear to advantage in this mode, which is alike suitable for soft, thin woollens, sheer wash fabrics and linens. Bands of insertion may be let in above the hem on each flounce.

One of the season's innovations is the "Monte Carlo" or kimono coat fashioned in taffeta, moiré, pongee, canvas and sheer veiling, lined with colored silk and trimmed with lace or embroidered bands. An attractive example in short three-quarter or hip length has a gored circular back and loose fronts and may be made with or without either or both shoulder collars. The sleeves are in kimono shape at the bottom.

The "coffee coat" or "coquette wrap" provides another suggestion for the light Summer jacket, and one

showing box-plaits in the back, fronts and sleeves with the neck in V outline in front is very pretty. Taffeta, moiré and pongee are the materials employed for this garment, and in color it may either match or harmonize with the gown with which it is to be worn.



FIGURE NO. 25G.—AN ATTRACTIVE TOILETTE.—The patterns are Jacket No. 6079, price 9d. or 20 cents; and Skirt No. 6070, price 1s. or 25 cents.  
(Described on Page 27.)

# DESCRIPTIONS OF LADIES' FIGURES



FIGURE ON FIRST PAGE OF COVER.

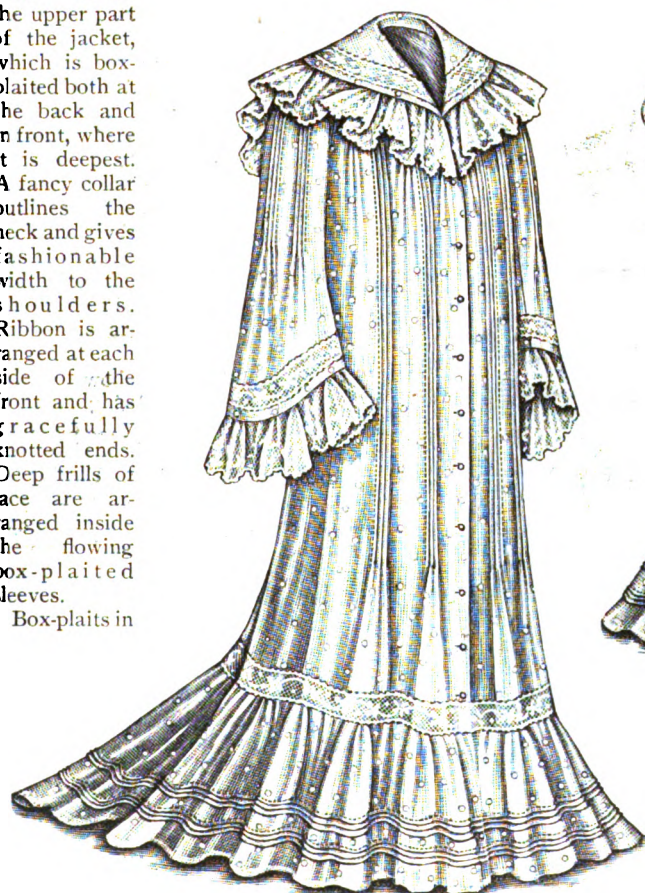
At this figure a jacket and skirt for ladies are combined.

The jacket pattern, which is No. 6079 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is also shown on page 18. The skirt pattern, which is No. 6107 and costs 1s. or 25 cents, is in eight sizes from twenty to thirty-four inches, waist measure, and is also illustrated on page 31.

The short, loose Eton or bolero jacket is the wrap *par excellence* for wear with Summer gowns. A novel style, known as the "coffee coat" or "coquette wrap" is here pictured made of black moiré, with reliefs of heavy cream lace. A square

yoke forms the upper part of the jacket, which is box-plaited both at the back and in front, where it is deepest. A fancy collar outlines the neck and gives fashionable width to the shoulders. Ribbon is arranged at each side of the front and has gracefully knotted ends. Deep frills of lace are arranged inside the flowing box-plaited sleeves.

Box-plaits in



6122

slot seam style individualize the five-gored skirt. An under-folded box-plait takes up the fulness at the back and a long

or short sweep may be given. The foundation skirt is also five-gored, and has an inverted box-plait at the back to correspond with the skirt proper. In making the skirt water-melon-pink barège was contrasted with bands of cream lace in graduated widths.

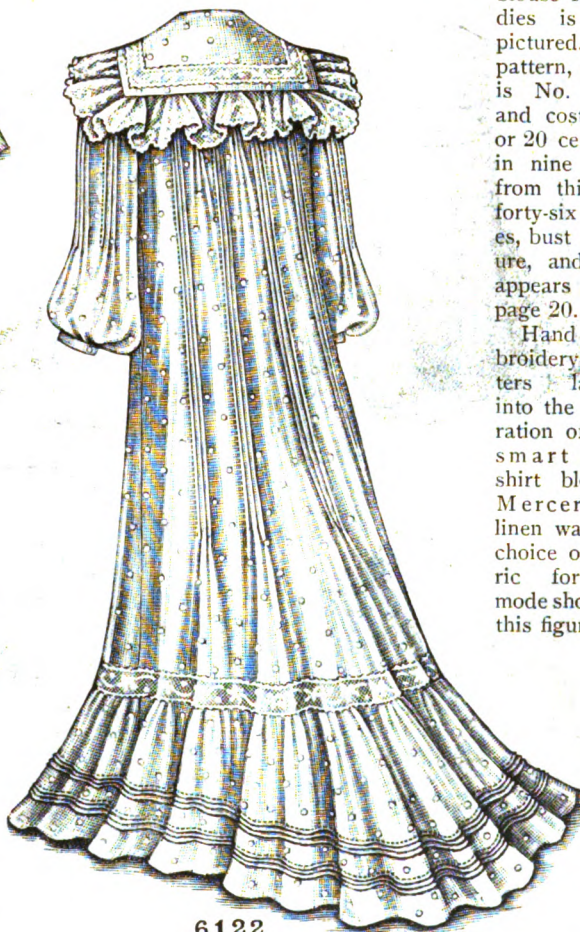
A gown of pongee would be smart with accessories of Irish lace and white chiffon. Another stylish effect would be in black taffeta with Persian embroidery. A skirt of tan *toile de soie* harmonizes well with a jacket of black taffeta, moiré or peau de soie.

FIGURES NOS. 1 G AND 2 G.—PRETTY SUMMER SHIRT-WAISTS.

FIGURE NO. 1 G (PAGE 3).—A shirt-waist or shirt-

blouse for ladies is here pictured. The pattern, which is No. 6114 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and also appears on page 20.

Hand embroidery enters largely into the decoration of the smart new shirt blouses. Mercerized linen was the choice of fabric for the mode shown at this figure, the



6122

LADIES' WRAPPER OR LOUNGING-ROBE, WITH HIGH OR POINTED NECK, WITH FLOWING SLEEVES OR FULL-LENGTH OR LONG ELBOW BISHOP SLEEVES, WITH OR WITHOUT THE LINING AND HAVING THE SKIRT EXTENDED BY A SPANISH FLOUNCE TO SWEEP OR ROUND LENGTH.

(Described on Page 27.)

embroidery commingling several colors. Across the shoulders the waist is smooth, gathers adjusting the fulness at the waist-line of the back, while that in front may be gathered or adjusted with a belt. The neck is

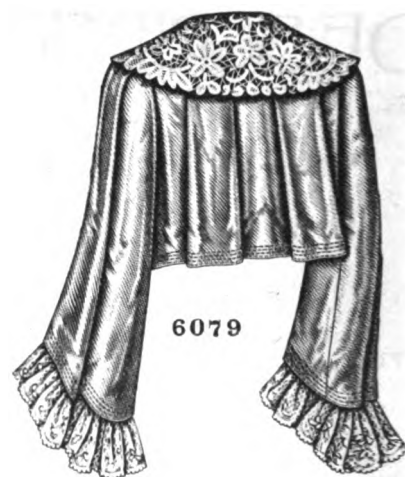


slightly open and is completed with a shawl collar, and a closing is effected at the centre of the front. The bishop sleeves droop over band cuffs that are also embroidered, and a belt of ribbon is crushed about the waist.

Pale-green-and-white striped wash silk would be attractive made up in this way, and narrow black velvet might be used on it with good results. White dotted Swiss is a dainty fabric for shirt-blouses, and the addition of Valenciennes lace and insertion will give a pretty finish. Piqué, duck, butcher's linen, plain and mercerized gingham and chambray are much used.

FIGURE NO. 2 G (PAGE 3).—This depicts a Ladies' shirt-waist or shirt-blouse. The pattern, which is No. 6119 and costs 9d. or 20 cents, is in eight sizes for ladies from thirty to forty-four inches, bust measure, and may also be seen by referring to page 20.

Nile-green silk gingham was used in making this shirt-blouse, a finish of stitching being given. The fronts, tucked *en bayadère*,



LADIES' BOX-PLAIED ETON OR BOLERO JACKET, WITH YOKE AND FANCY COLLAR. (KNOWN AS THE COFFEE COAT OR COQUETTE WRAP.)

(Described on Page 28.)

that taper characterize the back, and neck completion is afforded in a stock that conceals the band. The bishop sleeves droop over band cuffs, and a crush belt is worn.

A pretty development of this waist would be in white India linon, with stock and cuffs of the same embroidered in pale-pink or blue French knots. Wash silks, dimity, printed mousseline, nainsook and batiste are also fashionable.



FIGURES NOS. 3 G AND 4 G.—SUMMER RECEPTION TOILETTES.

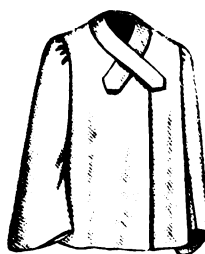
FIGURE NO. 3 G (PAGE 4).—This illustrates a Ladies' waist and skirt. The waist pattern, which is No. 5953 and costs 9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure. The skirt pattern, which is No. 6121 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is shown in another development on page 34.

A graceful design is shown at this figure, light-gray voile being the fabric selected, and a contrast is obtained by means of facings of brocaded satin outlined with fancy gimp. Further ornamentation is given in strappings and embroidery done by hand in the corners of the flounces and the peplum. The skirt, in sweep length and with a habit back, is of the five-gored flare variety and has three circular flounces that suggest a triple skirt. In this instance the flounces are cut away to produce a panel effect, but they may be extended across the front, if preferred. The introduction of the dip is a matter of taste.

The bodice is a particularly smart style, introducing a peplum. The fronts are gathered at the waist and open over a vest of soft white silk outlined by tapering revers. Across the shoulders the back is smooth, but at the waist slight fulness is arranged. A crush girdle conceals the joining of waist and peplum, the use of the latter being optional. Elbow sleeves with pointed turn-



6115



6115



6115

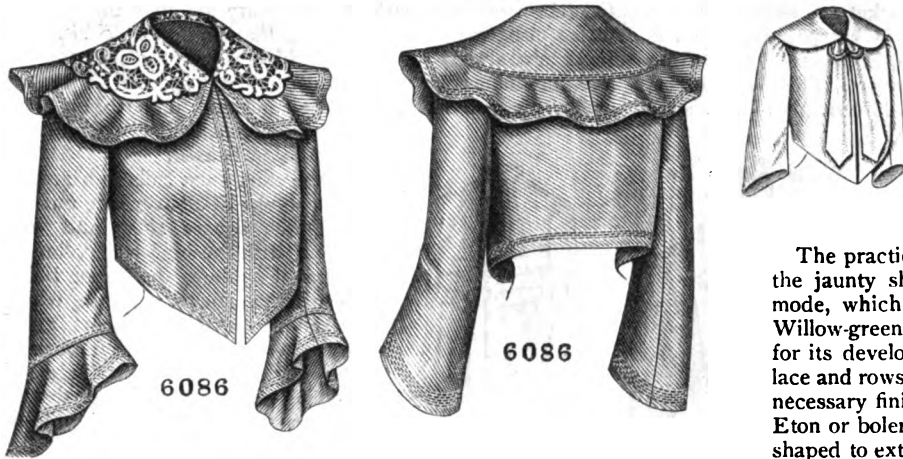
LADIES' COAT, IN SHORT THREE-QUARTER OR HIP LENGTH, WITH GORED CIRCULAR BACK, AND WITH OR WITHOUT EITHER OR BOTH SHOULDER COLLARS. (KNOWN AS THE MONTE CARLO OR KIMONO COAT.)

(Described on Page 27.)

have slight fulness at the neck and waist-line. A box-plait at the centre is ornamented with buttons. Lengthwise tucks

girdle conceals the joining of waist and peplum, the use of the latter being optional. Elbow sleeves with pointed turn-





LADIES' BOX ETON OR BOLERO JACKET, WITH FLOWING SLEEVES IN EITHER OF TWO STYLES AND WITH OR WITHOUT THE TABS OR THE ROUND COLLAR FROM WHICH THE CIRCULAR FRILL MAY BE OMITTED. (KNOWN AS THE COFFEE COAT.)

(Described on Page 28.)

back cuffs and deep frills of lace are a feature, but in the pattern provision is made for full-length sleeves. A crush stock with a jabot of chiffon is at the neck, and the girdle is of panne.

White mohair having a rich lustre would associate charmingly with white lace in this gown, and a touch of color could be introduced in a fold edging the collar. Wool scrim in blue, mode or tan is also a fashionable material, and all-over lace or fancy tucking can be used in conjunction with it.

FIGURE NO. 4 G (PAGE 4).—A shirt-waist and skirt for ladies are combined in this instance. The shirt-waist pattern, which is No. 5984 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure. The skirt pattern, which is No. 6107 and costs 1s. or 25 cents, is in eight sizes from twenty to thirty-four inches, waist measure, and may be seen differently made up on page 31.

A charming variation of the indispensable shirt-waist forms a part of this gown. Light Summer silk was here used, appliques of filet lace through which black velvet ribbon is drawn, giving a smart touch. A round yoke forms the upper part of the waist, which is tucked both at the front and at the back, where a closing is arranged. The neck is cut in Dutch, round outline, and the sleeves are in elbow length. A crush belt is worn. The pattern provides for a high neck finished with a standing collar and for full-length sleeves with band cuffs.



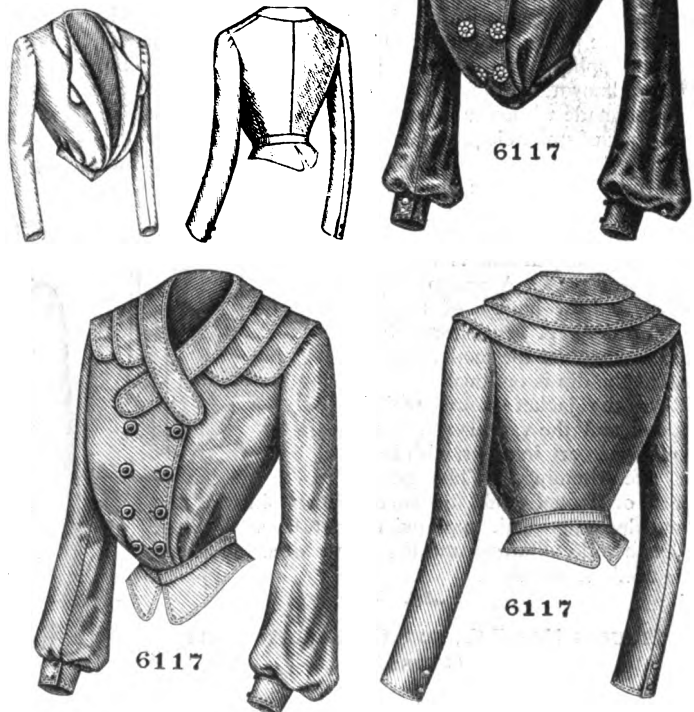
5984

The skirt is a five-gored mode introducing box-plaits in slot-seam style. The box-plaits are discontinued at flounce depth, and at the back an underfolded box-plait may dispose of the fulness. Long or short sweep is provided, and a five-gored foundation gives support.

Réséda-green étamine would be stylish in this gown, with black-and-white braid trimming. White granite cloth would also look well, with Limerick lace bands. India and China silks, foulard and pongee are in demand. White mohair would be very effective, with white lace over pale-blue silk.

give the required width at the bottom of this smart skirt, which is of the seven-gored flare type and may have the fulness at the back taken up in gathers or an inverted box-plait. A long or short sweep is provided. Homespun matching the jacket was used in making it, with rows of stitching for a finish.

Wool scrim or hopsacking in one of the *café au lait* shades would be stylish, with bands of heavy lace or Persian trimming. White mohair would also look well, with



LADIES' BLOUSE ETON JACKET, WITH OR WITHOUT THE CENTRE-BACK SEAM, PEPLUM AND THREE OR FEWER STRAP COLLARS AND WITH BISHOP OR TWO-SEAM COAT SLEEVES.

(Described on Page 28.)

FIGURES NOS. 5 G AND 6 G.—SUMMER RECEPTION TOILETTES.

FIGURE NO. 5 G (PAGE 5).—This represents a Ladies' jacket and skirt. The jacket pattern, which is No. 6086 and costs 9d. or 20 cents, is in seven sizes from

Carrickmacross lace. Other fabrics suited to the mode are moiré, taffeta, flannel, granite cloth and various fancy linens.

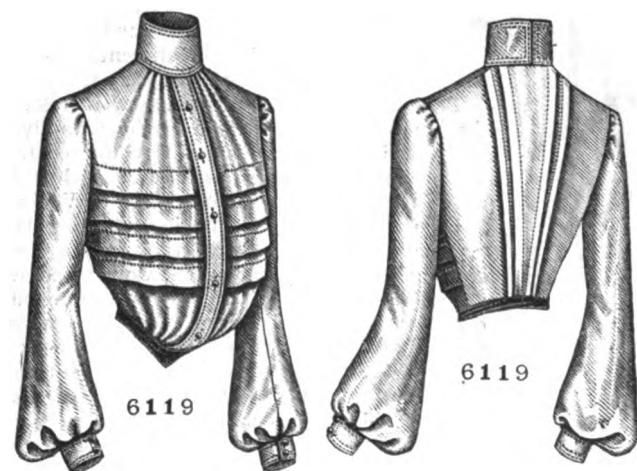
**FIGURE NO. 6 G (PAGE 5).—**A jacket and skirt for ladies are combined at this figure. The jacket pattern, which is No. 6012 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure. The skirt pattern, which is No. 6070 and costs 1s. or 25 cents, is in nine sizes

the fabric selected, with the necessary touch of black introduced in narrow velvet ribbon. Plaits stitched to simulate tucks characterize the skirt, which comprises seven gores and has fulness at the back controlled by gathers. Sweep or short sweep length may be employed, and ribbon gives a lower edge finish. A five-gored foundation is used.

The shirt-waist calls into requisition a yoke of all-over lace cut out in Dutch square effect and connected with the high lace collar by strips of ribbon, the effect being very dainty. Below the yoke, which is outlined with lace, short tucks are taken up, and the fulness at the waist-line may be gathered or drawn in by the belt. Lengthwise tucks are arranged at each side of the closing at the back, and the

yoke effect is similar to that in front. Bell sleeves in three-quarter length are a smart feature of the mode, but they may be used in conjunction with full-length bishop sleeves; the latter may be used alone or cut off at the elbow and finished with narrow bands. A crush belt completes the waist.

Cotton grenadine in pale-blue would make up daintily over a slip of white, and a du Barry sash of Liberty ribbon would be a pretty adjunct. Irish dimity, dotted Swiss, India and China silks and Summer fabrics in general are recommended. Bands and insertings of Chantilly lace are used for trimming. Pongee with embroidered dots of blue is attractive and cool.



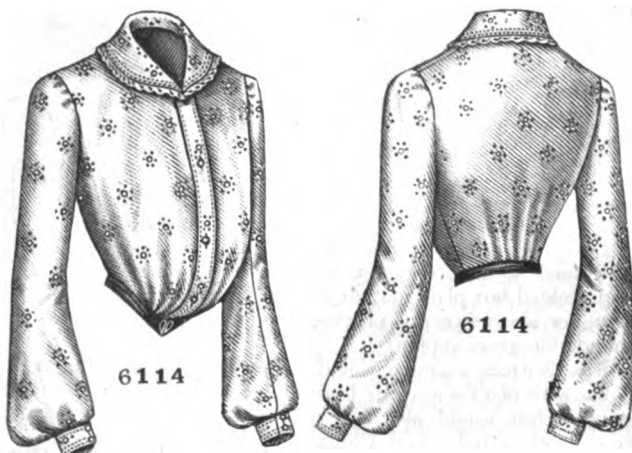
LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, WITH OR WITHOUT THE LINING.  
(Described on Page 29.)

from twenty to thirty-six inches, waist measure, and may also be seen by referring to page 35.

The plaited Eton leads in the stylish wraps of the season. Black taffeta was chosen for the jacket forming a part of this toilette, and frosty Irish lace affords the garniture. Side-plaits are taken up all around in the garment, the upper part of which is composed of a smooth yoke. Toward the front the jacket deepens where it shapes a point and emphasizes the fashionable dip. The neck is low in front and followed by a sailor collar that widens the shoulders. Scarf ends of chiffon shirred and finished with a rose plaiting of the same give a dainty touch to the whole. The sleeves are plaited to correspond with the body of the jacket, and an appliqué of the lace is arranged on each plait. The jacket, known as the "coffee coat" or "coquette wrap," may be made without a collar, or with one of shawl shaping.

An air of quiet elegance pervades this skirt of black-and-white figured foulard, with tucks as the ornamental feature. The upper part is in three-piece style and is tucked where it joins the graduated flounce; the latter is circularly shaped and is tucked at the lower part. A sweep is provided, and the back is of the new habit order. A seven-gored foundation supports the mode, and the use of the dip is optional.

For the jacket moiré, mohair, flannel and the various serges and homespuns are in order, with braid or lace trimming. White granite cloth or flannel would be smart with a skirt of the same decorated with appliqué of filet lace. Veiling, French voile, albatross and the various dress materials are used for the skirt.



**FIGURES NOS. 7 G AND 8 G.—GARDEN-PARTY GOWNS.**

**FIGURE NO. 7 G (PAGE 6).—**A shirt-waist and skirt for ladies are here associated. The shirt-waist pattern, which is No. 6038 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure. The skirt pattern, which is No. 5884 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The color scheme carried out in this gown is particularly effective, an exquisite shade of pale-yellow mousseline being

long ends being drawn to the left side of the waist. A high collar is worn, and the elbow sleeves have drooping puffs. Provision is also made for a bertha and full-length sleeves.

A habit back that may be closed with buttons and button-holes or with a placket and seam is a feature of interest in

LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, WITH SLIGHTLY OPEN NECK AND SHAWL OR POINTED COLLAR, FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND WITH OR WITHOUT THE BODY LINING.

(Described on Page 29.)

the skirt, which is seven-gored and has a pronounced flare at the foot. A long or short sweep may be employed, and the mode, known as the du Barry skirt, is in sheath style above the knee and has a hip yoke suggested in the ribbon trimming. Insertion and ribbon are applied at the foot.

Ivory-white étamine and Irish lace will combine favorably in this gown, and a touch of color can be introduced in a fold at the top of the collar. Ecru voile with tucked mousseline is a handsome combination, and the seams in the skirt may be faggoted in self-colored silk. Any of the fancy silks or silk-and-wool mixtures may be used with contrasting material for the collar and yoke. Challis makes a serviceable gown and in one of the Pompadour designs will be pretty with ribbon or band trimming.



FIGURES NOS. 9 G AND 10 G.—SMART STREET TOILETTES.

FIGURE NO. 9 G (PAGE 7).—This illustrates a ladies' blouse and skirt. The blouse pattern, which is No. 6064 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is also shown on page 24. The skirt pattern, which is No. 6105 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and may be again seen by referring to page 33.

A simple style suitable for outing wear is represented in this blouse, which droops all around becomingly and slips on over the head. A fancy yoke-facing is a pretty adjunct, and the tapering ends of the sailor collar outline a shield of all-over lace topped by a collar of the same. A silk scarf is knotted in front, and a leather belt is worn.

The sleeves have narrow cuffs and are plaited at the lower part. White flannel was used for the blouse. The skirt is of



6077

LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, CLOSED AT THE BACK, WITH DEEP POINTED YOKE, HIGH, POINTED OR DUTCH ROUND NECK, FULL-LENGTH OR ELBOW BISHOP SLEEVES OR FLOWING ELBOW SLEEVES, AND WITH OR WITHOUT THE APPLIED BOX-PLAIT AT THE BACK OR THE BODY LINING.

(Described on Page 30.)

the same material as the blouse and has five gores that widen perceptibly toward the lower part. Folds applied to suggest tucks heighten the flare at the foot, and sweep length is given. An inverted box-plait or gathers may dispose of the fulness at the back.

Blue mercerized linen will develop prettily in a suit of this type, and pipings of white may be introduced. The shield might be of white with an embroidered emblem in blue.

FIGURE NO. 10 G (PAGE 7).—This depicts a Ladies'



LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, IN "GIBSON" STYLE, WITH SEPARATE YOKE-VEST AND WITH OR WITHOUT THE BODY LINING. (Described on Page 30.)

shirt-waist and skirt. The shirt-waist pattern, which is No. 6023 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure. The skirt pattern, which is No. 6070 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also shown on page 35.

Embroidery is having an extensive vogue as a garniture on shirt-waist gowns, and an artistic result is achieved in this suit of écru linen lawn, the embroidery being done in white. In the article entitled "The Dressmaker," in this number, directions are given for this style of garniture. The shirt-waist emphasizes the "Gibson" type, having two plaits extending over the shoulders to the waist-line both back and front. A centre-back closing is arranged, and the front puffs out prettily. Bishop sleeves with band cuffs are employed, but they may be cut off in elbow length, and a turn-over ornaments the standing collar. The neck may be cut in Dutch round or square outline and a belt outlines the dip.

The skirt is of three-piece shaping, tucked where it joins the circular flounce, the latter being also tucked at the lower part. Sweep length is provided in the skirt, which has a habit back and is made over a seven-gored foundation.

Embroidered shirt-waist lengths can be purchased in the leading shops, or the design can be stamped and embroidered by hand. White nainsook worked in pink or blue is extremely smart, and a sash of satin Liberty ribbon will give a finishing touch. White mohair is also fashionable, and the stitching may be done in red. Cotton cheviot, piqué, mercerized goods and cotton moiré are also in demand, and some of the fashionable colors are pale-green, blue, mode and écru.

FIGURE NO. 11 G.—A DRESSY SHIRT-BLOUSE TOILETTE.

FIGURE NO. 11 G (PAGE 8).—At this figure a shirt-waist and skirt for ladies are united. The shirt-waist pattern, which is No. 6069 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and may be seen again by referring to page 23. The skirt pattern, which is No. 6060 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also shown on page 29.

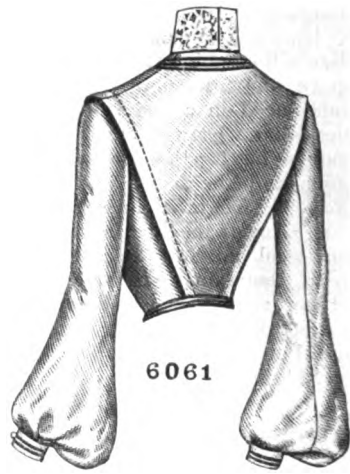
A deep yoke is the characteristic feature of the blouse



here shown. The full front is gathered where it joins the yoke, and the back, which is also topped by a yoke and has slight gathers at the waist-line, closes under a box-plait at the centre. The elbow sleeves droop over bands, and a crush ribbon stock is worn. White India linen was used for making the waist, with all-over embroidery for the yoke and bands of the same to trim.

The flounced skirt shares honors with the more severe styles. An example is shown at this figure made in India silk, elaborated with fancy stitching and folds of plain silk. It is of circular shaping and may be in one or two pieces. The back fulness may be arranged in gathers or in an underfolded box-plait, and darts adjust the garment over the hips. Sweep length is provided, and five circular flounces add to the flare at the foot.

Wool scrim in gray or fawn will make a stylish skirt for wear with odd waists. White wool skirts are also fashionable, and bands of moiré may be used to edge the flounces. Wash and China silks are recommended for the waist, with medallions of Chantilly lace.



LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, IN "GIBSON" STYLE, WITH REMOVABLE CHEMISSETTE AND TWO-SEAM BISHOP SLEEVES OR FLOWING ELBOW SLEEVES, AND WITH OR WITHOUT THE LINING.

(Described on Page 31.)

FIGURE NO. 12 G.—AN ATTRACTIVE CALLING GOWN.

FIGURE NO. 12 G (PAGE 9).—This illustrates a waist and skirt for ladies. The waist pattern which is No. 6104 and costs 9d. or 20 cents, is in six sizes from thirty to forty inches, bust measure, and may be seen in a different development on page 23. The skirt pattern, which is No. 6105 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two

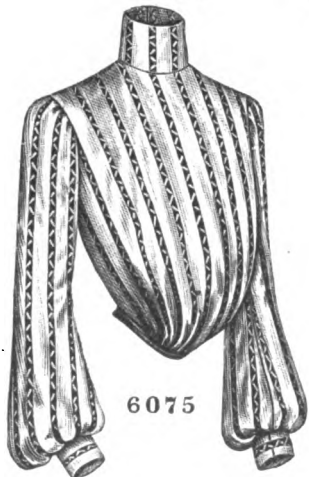
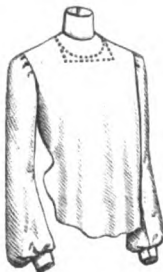
and droops becomingly over the belt. Slight gathers regulate the fulness both back and front, and the closing is arranged along the left shoulder and side. A high stock is worn, and a crush velvet belt gives a finishing touch. Tucks are arranged at the lower part of the bishop sleeves, which have their fulness confined by bands at the wrists. The lining is cut out in round outline, the sleeves being also made up without linings.

Folds of the material applied to simulate tucks give a smart air to the skirt, which comprises five gores and flares toward the lower part. Sweep length only is provided, and the fulness at the back may be disposed in gathers or in an underfolded box-plait. If a less elaborate effect be desired, any of the folds may be omitted. Black taffeta was used for the skirt, with bands of the gimp for trimming.

Pongee, one of the popular Summer fabrics, plain or with an embroidered dot in self color or some contrasting tint, would be exceptionally dainty in a gown of this type, and a du Barry sash of some soft ribbon might be worn. Persian embroidery blending three or more delicate tints will lend charm to a gown of mode or écu voile. All the silk and silk-and-wool materials are used for fashionable dresses, with bands of lace or fancy braid for contrast.



6075



6075



6075

LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, CLOSED AT THE BACK, WITH HIGH OR DUTCH ROUND OR SQUARE NECK AND FULL-LENGTH OR ELBOW BISHOP SLEEVES AND WITH OR WITHOUT THE BODY LINING.

(Described on Page 30.)

FIGURES NOS. 13 G AND 14 G.—DAINTY HOUSE ATTIRE.

FIGURE NO. 13 G. (PAGE 10).—LADIES' DRESSING-SACK AND SKIRT.—A dressing-sack and skirt for ladies are combined at this figure. The dressing-sack pattern, which is No. 6084 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is also illustrated on page 25. The skirt pattern, which is No. 5943 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

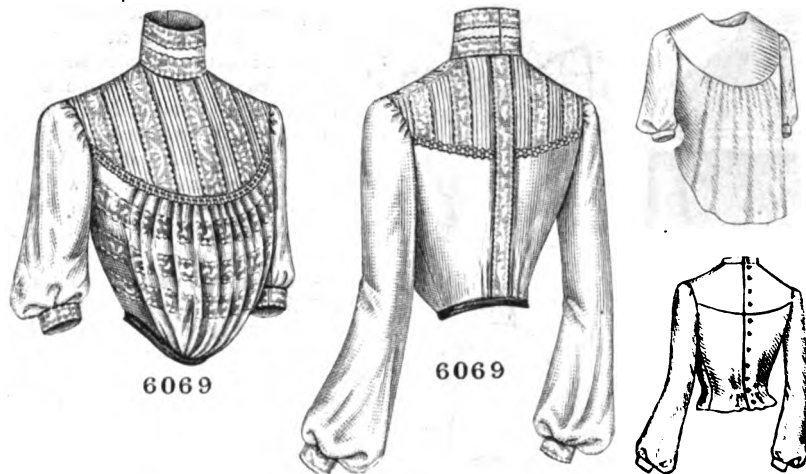
Negligees to a certain extent represent individual taste, and a pretty adaptation of prevailing styles is illustrated at this figure made up in all-over lace and China silk, relieved with insertion and edging. The fronts are tucked to the bust, the fulness below falling gracefully free. Tucks drawn together at the waist-line distinguish the back, and the open neck is followed by a wide collar that gives a pretty finish. The elbow sleeves are decorated with frills of lace. Full-length flowing sleeves

inches, waist measure, and is shown in another effect on page 33.

A smart new style, particularly becoming to slender fig-

as well as bishop sleeves are provided in the pattern, and the front tucks may extend to the waist-line. A chiffon scarf coming from underneath the collar is a stylish adjunct.

skirt is gathered is a stylish adjunct, but, if preferred, it may be omitted, and the skirt shirred in yoke outline. Provision is made for sweep length, and a seven-gored foundation.



LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, CLOSED AT THE BACK, WITH DEEP ROUND YOKE, HIGH OR DUTCH ROUND NECK, AND FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND WITH OR WITHOUT THE BODY LINING, OR THE APPLIED BOX-PLAIT AT THE CLOSING. (Described on Page 31.)

Figured India silk was chosen for making the skirt, which is of five-gored shaping and may have a long or short sweep. A box-plaited, graduated, circular flounce gives finish, and rows of ribbon in graduated widths afford the trimming. An inverted box-plait or gathers may take up the fulness at the back, and the use of the dip is optional.

White dotted Swiss makes a pretty dressing-sack, with pale-blue ribbon trimmings. Soft silks, albatross, lawn and dimity are also used for these sacks. Cashmere, veiling, mohair and silks in general are appropriate for the skirt.

FIGURE NO. 14 G (PAGE 10).—LADIES' WRAPPER.—A dainty wrapper for ladies is here shown. The pattern, which is No. 6122 and costs 9d. or 20 cents, is in nine sizes from thirty to forty-six inches, bust measure, and is shown in another effect on page 17.

For warm days in Summer this dainty wrapper is delightfully cool and becoming. For making it white dimity was chosen, rows of insertion and deep frills of lace giving a fluffy touch. The garment is tucked both at the back and in front, where it closes. A Spanish flounce lengthens the wrapper, which is adapted for sweep or round length. A sailor collar finishes the neck, which is pointed but may be high if preferred. The tucked flowing sleeves are in three-quarter length. Full-length or long elbow bishop sleeves are also provided. Pale-blue ribbon is gracefully knotted in front.

Dimity in a mixture of pale-blue and white would be effective, and tucking might be introduced for the collar. Lawn, linen, wash silk and soft woollens are recommended.

#### FIGURES NOS. 15 G AND 16 G.—EVENING GOWNS.

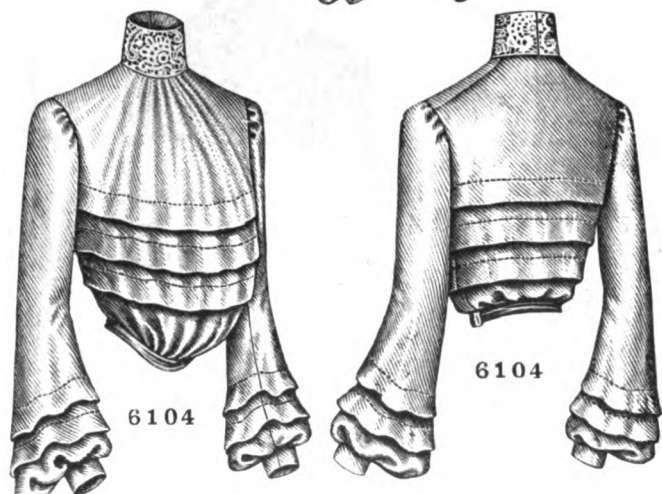
FIGURE NO. 15 G (PAGE 11).—At this figure a waist and skirt for ladies are combined. The waist pattern, which is No. 6104 and costs 9d. or 20 cents, is in six sizes from thirty to forty inches, bust measure, and is shown in another development on page 23. The skirt pattern, which is No. 6113 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and also appears on page 30.

Crêpe de Chine, one of the daintiest of evening fabrics, lends itself with graceful effect to the development of this gown, Limerick lace contributing garniture. The skirt is a circular mode tucked around the bottom and falling in soft folds. A hip yoke of the lace to which the

dainty over a drop skirt of delicate pink silk or satin. Medallions of lace through which the pink lining would gleam would enhance the effect.

FIGURE NO. 16 G (PAGE 11).—A waist and skirt for ladies are here combined. The waist pattern, which is No. 5752 and costs 9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure. The skirt pattern, which is No. 6015 and costs 1s. or 25 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

White point d'es-



LADIES' TUCKED BLOUSE WAIST OR BODICE, CLOSED AT THE LEFT SHOULDER AND SIDE, AND WITH HIGH, DUTCH ROUND OR LOW ROUND NECK AND FULL-LENGTH OR ELBOW BISHOP SLEEVES.

(Described on Page 32.)

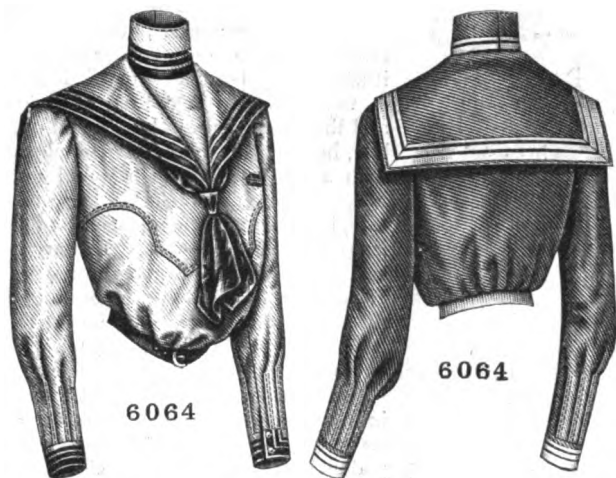
prit was used to make this charming evening gown, appliques of point Venise lace contributing garniture. Blousing fulness is arranged in the front of the bodice, which has a

shallow yoke, and a full gathered berth, for which no provision is made in the pattern, follows the low, rounding outline of the neck. A centre-back closing is arranged between

a pretty turn-over conceals the standing collar. The oversleeves have irregularly shaped lower edges, and deep puffs of the white fabric are mounted on two-seam linings.

Fan plaits at the lower part of each side seam individualize the seven-gored skirt, which may have gathers or a box-plait at the back. A long or short sweep may be used.

Gray wool canvas with medallions of point Venise lace is a smart combination, with touches of blue introduced in the collar. White mohair is also fashionable, with relief notes of Irish lace over satin. Liberty satin might be used for the bodice proper, with French knots to decorate the wrists and collar. Self-colored pongee accords with advance styles, character being supplied in blue overlaid with burnt Arabe lace. Foulard, Liberty satin, etc., are much in use.



LADIES' SAILOR BLOUSE, TO BE SLIPPED ON OVER THE HEAD, AND WITH OR WITHOUT THE REMOVABLE SHIELD AND FANCY YOKE-FACING.  
(Described on Page 32.)

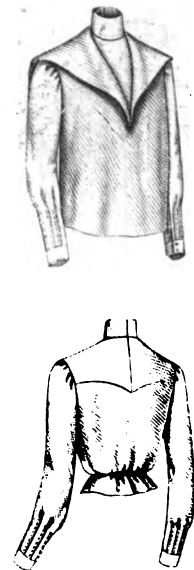
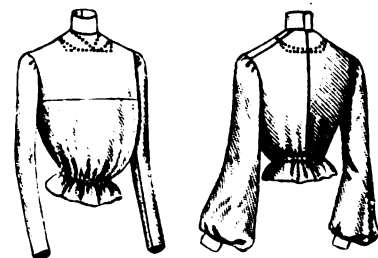


FIGURE NO. 18 G. (PAGE 12).—This illustrates a Ladies' waist and skirt. The waist pattern, which is No. 5983 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure. The

skirt pattern, which is No. 6060 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also shown on page 29.

Tucked chiffon and striped Summer silk are associated in making this gown, ruchings of the chiffon being used for contrast. The bodice has a low neck, followed by a berth of the chiffon, and blouses in front. At the lower edge of the back gathers are taken

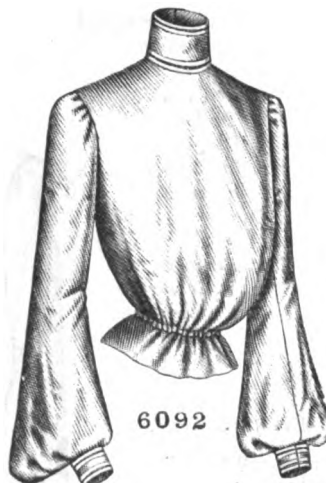


Black dotted white mousseline would be attractive with insertings of black Chantilly lace. A sash of orange mousseline, and the same fabric showing through the lace, would give a touch of color. Liberty satin is stylish and with accessories of Irish lace and pale-blue panne will afford a handsome treatment of the design. Organdy or dotted Swiss over a slip of white or some delicate color would be attractive, and a sash of black tulle would add distinction.

FIGURES NOS. 17 G AND 18 G.—FOR SUMMER AFTER-NOONS.

FIGURE NO. 17 G (PAGE 12).—This represents a Ladies' waist and skirt. The waist pattern, which is No. 5903 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure. The skirt pattern, which is No. 6071 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may also be seen on page 32.

Black and white is still in high favor, and a smart effect is shown at this figure. In making the gown rich black taffeta was associated with white sheer goods, and a decoration of machine-stitching done in white in fancy outline gives the required contrast. The waist is smooth at the top and blouses in front, the back being slightly gathered. A bolero slashed at the lower edge is an attractive feature of the garment, and a white silk scarf bowed with long ends in front and having



LADIES' GUIMPE OR WAIST-SLIP, CLOSED AT THE BACK, OR AT THE LEFT SHOULDER AND SIDE, WITH OR WITHOUT YOKE-FACING, SHIRRED AT THE WAIST-LINE OR CUT OFF IN YOKE STYLE, WITH HIGH, POINTED OR DUTCH ROUND OR SQUARE NECK AND WITH OR WITHOUT CLOSE-FITTING SLEEVES OR FULL-LENGTH OR ELBOW BISHOP SLEEVES.

(Described on Page 32.)

up, and the elbow sleeves are tucked at the top under caps. The guimpe is without fulness at the top and is drawn in at the waist on a shirr-string. A straight collar is worn, and

the garment closes at the back. The pattern provides full-length sleeves, which may be omitted, as in this instance.

Two flat, circular flounces finish the lower edge of the skirt, which is circularly shaped and has a seam with the stripes matching at the centre of the front; this seam may be omitted, however. Gathers or an underfolded box-plait may regulate the fulness at the back, and sweep length is given. The ruches are applied in tablier effect and in straight rows on the flounces. A ribbon sash is bowed at the left side.

Blue-and-white foulard would be pretty with all-over lace for the guimpe. Narrow black velvet ribbon might be used to trim, and a ruffle of lace would give a pretty finish to the waist. The skirt is especially recommended for plaided, striped and other fabrics made up with matched bias edges on a lengthwise or crosswise fold in front. For wear with shirt-waists the skirt would be stylish made up in blue suiting with a hair-line stripe of white.



6109

may be extended to full length and the neck cut in Dutch square or round outline.

The skirt is of crêpe de Chine, also black, and flat, circular



6109



6109

LADIES' RUFF, COMPOSED OF THREE CIRCULAR FRILLS GRADUATED IN DEPTH.

(Described on Page 33.)

#### FIGURES NOS. 19 G AND 20 G.—NEW EFFECTS IN SHIRT-WAIST GOWNS.

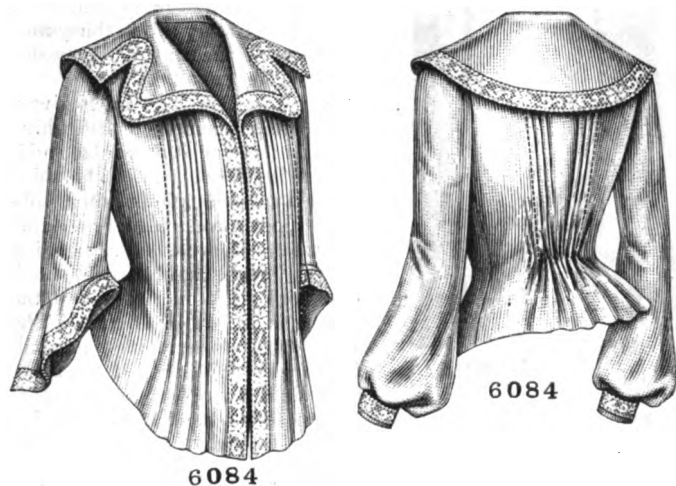
FIGURE NO. 19 G (PAGE 13).—This depicts a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 6075 and costs 9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and is shown in another development on page 22. The skirt pattern, which is No. 6060 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and may also be seen by referring to page 29.



An elaborate effect is achieved in this waist by connecting rows of black satin ribbon with faggoting done in heavy black twist. A yoke of Escorial lace is introduced in Dutch square outline, and generous width is given the shoulders in accordance with prevailing styles. At the waist-line in front the fulness

flounces with faggoting ornament it at the lower part. It is of circular shaping and may be made with or without a seam at the centre of the front. Gathers or an underfolded box-plait may regulate the fulness at the back, and sweep length is provided. A sash with long ends gracefully knotted adds style to the mode.

Plaided and striped goods are especially recommended for this style of skirt, the bias edges being matched. Plain materials are also used, cut on a crosswise or lengthwise fold in front. Broadcloth, étamine, wool scrim and the various Summer silks are adaptable, while the waist may be made of all-over embroidered nainsook, lace or fancy shirting. Tucked grass linen striped with white insertion would be pretty with a skirt to match, a du Barry sash and crush stock of pale-blue panne ribbon forming dainty accessories.



6084

LADIES' DRESSING-SACK, WITH FRONT TUCKS TO THE BUST OR BELOW THE WAIST-LINE, FULL-LENGTH OR ELBOW FLOWING SLEEVES OR FULL-LENGTH BISHOP SLEEVES, AND WITH OR WITHOUT THE LINING.

(Described on Page 33.)

may be gathered or drawn in with the belt, while the back is without fulness. A collar to match the yoke gives a finishing touch. The elbow bishop sleeves droop over bands, but

FIGURE NO. 20 G (PAGE 13).—At this figure a shirt-waist and skirt for ladies are associated. The shirt-waist pattern, which is No. 6080 and costs 9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure, and may be seen in another effect on page 21. The skirt pattern, which is No. 5916 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

The "Gibson" styles are prominent in the season's shirt-waist gowns. Yellow piqué was pleasingly contrasted with medallions and bands of batiste embroidery in this smart gown, a yoke-vest of all-over embroidery being a smart addition. The waist has plaits over the shoulders, with fulness at the waist-line drawn well to the centre both back and front. The yoke-



vest is smooth and closes at the centre, and in front the fullness of the waist puffs out becomingly. A collar conceals the band completing the neck, and a tie of blue silk is bowed in front. Band cuffs confine the blouse sleeves, and a belt outlines the sloping line of the waist.

The skirt, which is a five-gored flare mode, carries out the "Gibson" effect in the front-gore, a plait being arranged at each side and stitched down. An underfolded box-plait disposes of the fullness at the back. Sweep or round length is provided, and the use of the dip is optional.

White cotton chevot makes a stylish shirt-waist suit, with white wash braid for garniture. Piqué, duck, Galatea and the various mercerized fabrics are in demand, and a simple finish is usually given. Mohair also makes up well.

FIGURES NOS. 21 G AND 22 G.—PROMENADE TOILETTES.

FIGURE NO. 21 G (PAGE 14).—This combines a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 5882, and costs 9d. or 20 cents, is in eight sizes from thirty to forty-four inches, bust measure. The skirt pattern, which is No. 5947 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

A smart shirt-waist gown is here shown made of résédagreen étamine and soft white silk, appliqué lace and strappings of self-colored silk affording relief. The waist is tucked and flares in front, where it opens over a vest of the white silk. Sharply pointed revers are introduced with French knots worked in green and an edge finish of lace. Tucks are also taken up in the back, and a ribbon belt secured with a silver buckle outlines the dip. Tucks are a feature of the sleeves, with pointed cuffs for a finish. A band of the lace heads the collar, which is tucked perpendicularly and displays French knots to correspond with the revers and cuffs. A tulle scarf is bowed in front.

Tuck-plaits emphasized by silk strappings and pieces of the lace are a characteristic feature of the skirt, which has seven gores and may have an inverted box-plait or gathers at the back. The front-gore is plain in panel effect, with the plaits at each side. A five-gored foundation is used.

A charming result can be achieved with blush-pink beige and heavy white lace. All-over batiste embroidery and grass linen would be pretty, and another stylish combination is mercerized linen in one of the new tan shades and point Venise or Cluny lace.

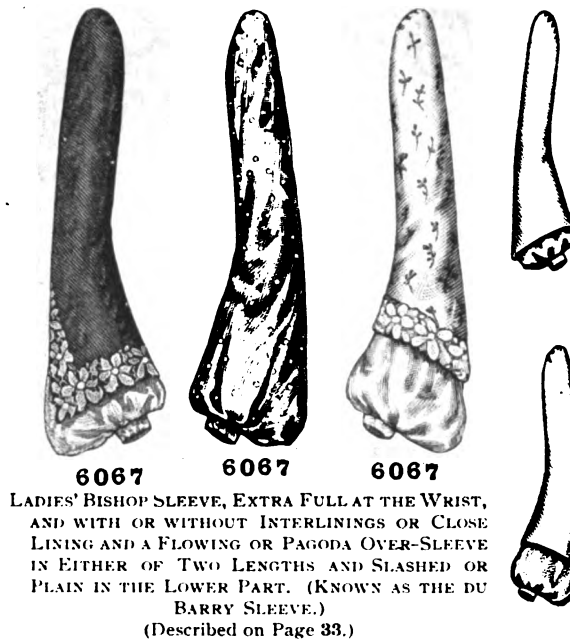
FIGURE NO. 22 G (PAGE 14).—A waist and skirt for ladies are combined at this figure. The waist pattern, which is No. 5842 and costs 9d. or 20 cents, is in six sizes from thirty to forty inches, bust measure. The skirt pattern,

which is No. 6121 and costs 1s. or 25 cents, is in seven sizes from twenty to thirty-two inches, waist measure, and is shown again on page 34.

Renaissance lace, tucked chiffon and satin Liberty are charmingly associated in this gown, rows of ribbon giving a pretty touch. The skirt, in sweep length, is of five-gored shaping and has a habit back. Three circular flounces give a triple skirt effect, but they may be cut away in front to suggest a panel. Darts adjust the garment over the hips.

The bolero of all-over lace is a striking feature of the bodice. It is irregularly shaped at the lower edge, and a sailor collar gives the required width over the shoulders. Half sleeves complement the bolero and set prettily over puffs that are made on linings. The bodice is smooth across the top and has slight fullness at the waist-line in front. At the neck is a straight collar, and a crush belt is worn. Velvet ribbon gives the necessary touch of black.

White Liberty satin with self dots would be effective made up with a bolero of Irish lace. Wool fabrics, as well as crêpe de Chine, China and India silks, etc., are recommended. Silk-finished white mohair with heavy lace will be handsome.



FIGURES NOS. 23 G AND 24 G.—VISITING GOWNS.

FIGURE NO. 23 G (PAGE 15).—This illustrates a Ladies' shirt-waist and skirt. The shirt-waist pattern, which is No. 6061 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and may also be seen by referring to page 22. The skirt pattern, which is No. 6085 and costs 9d. or 20 cents, is in seven sizes from twenty-two to thirty-four inches, waist measure, and may also be found on page 28.

Strappings of blue linen give a touch of color to this gown of white, pearl buttons and all-over lace adding further decoration. The shirt-waist is a modification of the "Gibson" type, introducing a removable chemisette topped by a standing collar. Plaits extend over the shoulders both back and front, and the closing is diagonally effected. The mode puffs out becomingly in front, but is without fullness at the back. The sleeves are of the two-seam bishop order, band cuffs securing them at the wrist. A belt describes the dip.

The habit back characterizes some of the smartest skirt designs of the season and is pleasingly emphasized in the mode here shown. The skirt is in sheath fashion above the knee and flares below. It is in seven gores and may have a long or short sweep. Buttons and button-holes may be replaced by a placket and seam in the back. White cotton moiré would be smart made up in this way, and a piping of pale-blue would add distinction to the collar.

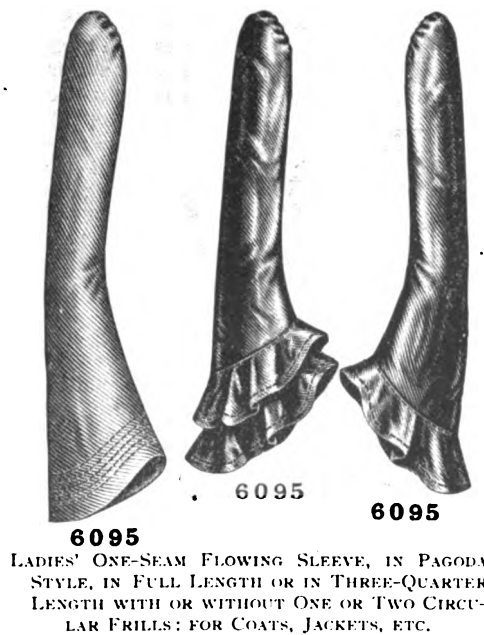


FIGURE NO. 24 G (PAGE 15).—A shirt-waist and skirt for ladies are associated at this figure. The shirt-waist pattern, which is No. 6077 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is shown again on page 21. The skirt pattern, which is No. 6040 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure.

Dainty and cool-looking is this gown of green printed organdy, bands of insertion and edging affording garniture. A side-plaited circular flounce of graduated depth is the distinctive feature of the skirt, which comprises five gores, and may have gathers or an underfolded box-plait at the back.

A pretty effect is given in the shirt-blouse, which has a deep, pointed yoke of alternate strips of the material, tucked, and insertion. The neck is cut in pointed outline, but may be high or in Dutch round style. The full front pouches becomingly, and at the waist-line the fulness may be gathered or adjusted as desired. A centre-back closing is arranged, and the back is also slightly full at the waist-line. Ruffles finish the flowing sleeves.

A particularly dainty development would be in pale-blue Japanese silk, with a delicate tracery in white. A sash of white ribbon or one of pale blue may be worn.

#### FIGURE NO. 25 G.—AN ATTRACTIVE TOILETTE.

FIGURE NO. 25 G (PAGE 16).—A jacket and skirt for ladies are combined at this figure. The jacket pattern, which is No. 6079 and costs 9d. or 20 cents, is in seven sizes from thirty to forty-two inches, bust measure, and is shown again on page 18. The skirt pattern, which is No. 6070 and costs 1s. or 25 cents, is in nine sizes from twenty to thirty-six inches, waist measure, and is also depicted on page 35.

Irish lace forms the garniture on this jacket, which is known as the "coffee coat" or "coquette wrap" and is made of black peau de soie. Chiffon frills lengthen the sleeves, which are box-plaited to correspond with the jacket. At the figure on the cover page the jacket is described in detail.

Ecru barège pleasingly developed the skirt, which is in three-piece style, lengthened by a circular flounce, both skirt portion and flounce being tucked at the lower part. A habit back is provided, and the skirt is adapted for sweep length only. A seven-gored foundation supports the mode.

Dotted mousseline makes a pretty skirt, and the foundation may be of self-colored taffeta or of nearsilk. Taffeta, mohair, flannel and cloth are used for the jacket.

#### NO. 6122.—LADIES' WRAPPER OR LOUNGING-ROBE.

Negligées are a necessity to the feminine world and express to a certain extent the individuality of their wearers. Developed in white dotted Swiss, the mode portrayed on page 17 will be found very desirable, and lace insertion and

edging provide the ornamental touches. By referring to figure No. 14 G another view may be obtained. Tucks in clusters embellish the wrapper at the back and also in front, where buttons and button-holes effect the closing at the centre. The sleeves are tucked at the top and may be in flowing style, decorated with frills, or of the bishop order in long elbow or full length gathered into bands. The neck may be high or in low, pointed outline, and a stylish collar deep and square at the back widens the shoulders. An attractive feature is the Spanish flounce that is ornamented with tucks and is used

to extend the skirt to sweep or round length.

Charming results are obtained with China silk and ruffles of point d'esprit. Wash silk is pretty, as is also lawn.

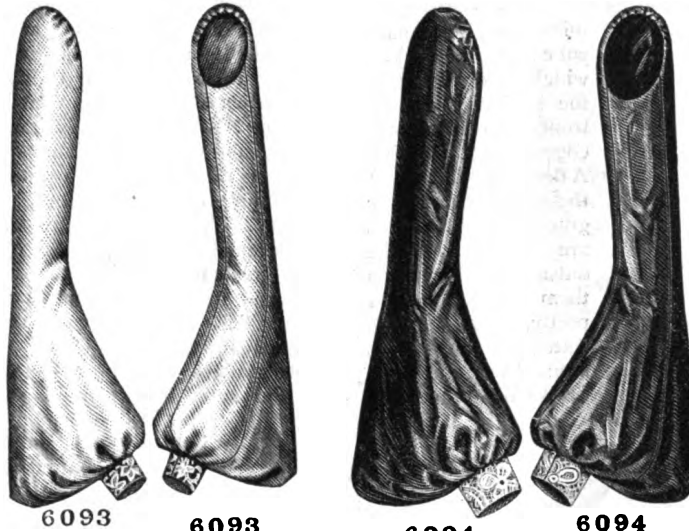
We have pattern No. 6122 in nine sizes from thirty to forty-six inches, bust measure. For a lady of medium size, the wrapper will require ten yards and one-half of material twenty-seven inches wide. Price, 9d. or 20 cents.

#### NO. 6115.—LADIES' COAT.

The coat shown at the lower part of page 18 is of the Monte Carlo or kimono type, developed in black taffeta and decorated with Irish lace. It may be in short three-quarter or hip length, as liked, and exhibits a gored circular back that causes the fulness to fall in graceful folds, while the fronts suggest the box outline. Kimono sleeves are employed, and the chief characteristic of the mode is the neck completion, which is afforded by double shoulder collars, one overlapping the other, and headed by an odd strap yoke having crossed ends in front, the closing being effected with cord loops and buttons.

These dressy creations are very smart in moiré, and Irish or Arabe lace forms most stylish decoration.

We have pattern No. 6115 in seven sizes for ladies from thirty-two to forty-four inches, bust measure. For a lady of medium size, the coat in hip length requires six yards of material twenty inches wide, or two yards and one-half fifty-four inches wide; in short three-quarter length, seven yards twenty inches wide, or three yards fifty-four inches wide, each with half a yard of all-over lace. Price, 9d. or 20 cents.

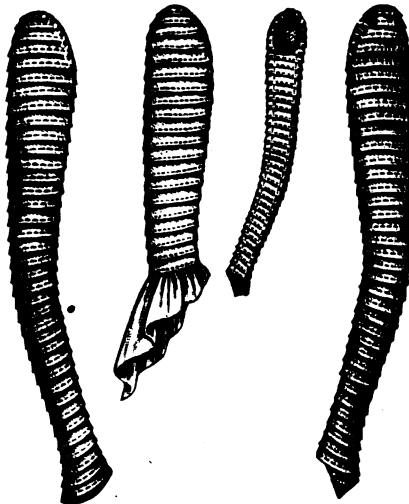


6093 6093  
LADIES' TWO-SEAM BISHOP SLEEVE, IN DU BARRY OR MANDOLIN STYLE, WITH OR WITHOUT INTERLININGS OR CLOSE LININGS.

(Described on Page 34.)

6094 6094  
LADIES' TWO-SEAM BISHOP SLEEVE, IN DU BARRY OR MANDOLIN STYLE, WITH OR WITHOUT CLOSE LINING: FOR COATS, JACKETS, ETC.

(Described on Page 34.)



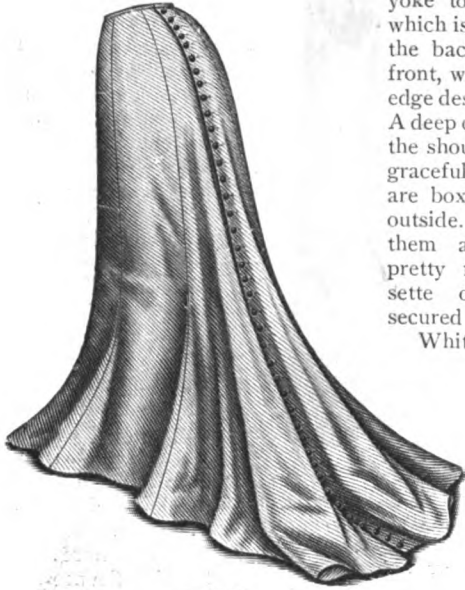
6065 6065  
LADIES' TWO-SEAM TUCKED DRESS SLEEVE, IN ELBOW LENGTH WITH FRILL, OR IN FULL LENGTH FLARED OVER THE HAND OR IN A VENETIAN POINT AND WITH OR WITHOUT THE LINING.

(Described on Page 35.)

**No. 6079.—LADIES' BOX-PLAITED ETON OR BOLERO JACKET.**

Coquettish little wraps are being introduced for Summer wear in the mountains, at the sea-shore and for cool evenings. A lace collar ornaments the one constructed of taffeta which is depicted at the top of page 18, known as the "coffee coat." The figure on the cover page and figure No. 25 G also show this design. A square yoke tops the jacket, which is box-plaited at the back, and also in front, where the lower edge describes a point. A deep collar broadens the shoulders, and the graceful bell sleeves are box-plaited on the outside. Frills lengthen them and afford a pretty finish. A rosette of chiffon is secured in front.

White broadcloth



6085

would be stylish with an Irish lace collar ornamented with black velvet disks. Scarlet serge is also *chic*. Lady's-cloth, moiré or satin would be pretty.

We have pattern No. 6079 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the jacket requires four yards and seven-eighths of material twenty inches wide, with half a yard

of all-over lace eighteen inches wide for covering the collar, and six yards and three-fourths of lace edging seven inches wide for sleeve frills. Price of pattern, 9d. or 20 cents.

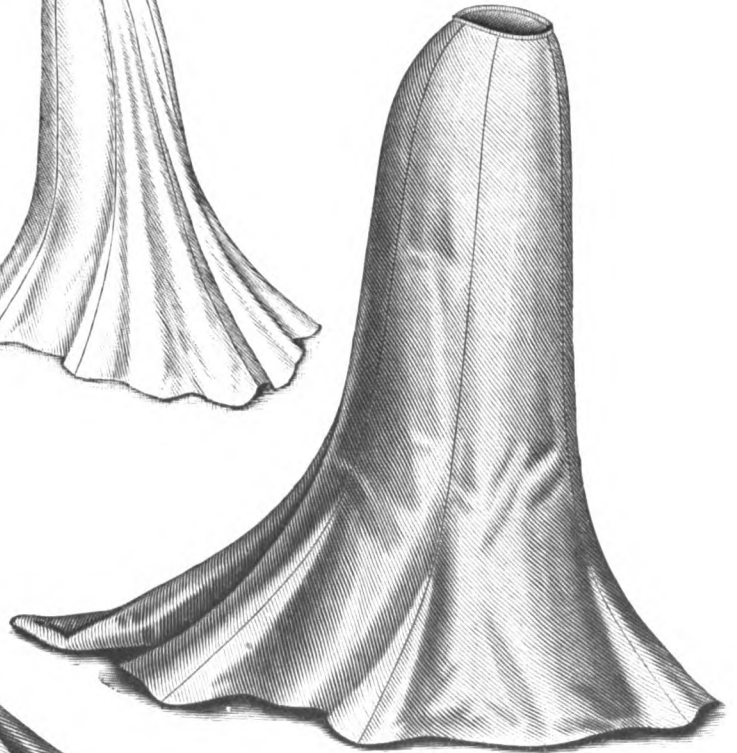


**No. 6086.—LADIES' BOX ETON OR BOLERO JACKET.**

The short coat as an adjunct to a street toilette is almost indispensable. Constructed in tan broadcloth, with all-over lace and stitching providing ornamentation, the jacket exhibited at the top of page 19 will find numerous admirers. It is known as the "coffee coat" and is differently portrayed at figure No 5 G. The design adheres to the box Eton shaping and is suggestive of a bolero. Smooth adjustment is given the back, the lower edge being straight across and dipping toward the front, where sharp points are described. The flowing sleeves may be in regulation length or shortened and finished with or without graduated frills. A round collar may furnish the proper shoulder breadth, and, if desired, a circular frill may be added as further embellishment. Tabs drawn through rings may also be an ornamental feature.

Black moiré would be stylish combined with Irish lace, and a white satin lining would add to the effect. Serge, cheviot, mohair, tailor goods, peau de cygne, satin-faced goods and broadcloth are also advised.

We have pattern No. 6086 in seven sizes from



6085

**LADIES' SEVEN-GORED FLARE SKIRT, WITH LONG OR SHORT SWEEP, IN SHEATH FASHION ABOVE THE KNEE AND FLARED BELOW, AND HAVING A HABIT BACK CLOSED WITH BUTTONS OR WITH A PLACKET AND SEAM. (KNOWN AS THE DU BARRY SKIRT.)**

(Described on Page 35.)

thirty to forty-two inches, bust measure. To make the jacket for a lady of medium size, requires a yard and seven-eighths of material fifty-four inches wide, with three-eighths of a yard of all-over lace. Price of pattern, 9d. or 20 cents.



**No. 6117.—LADIES' BLOUSE ETON JACKET.**

A novelty in strap-collars is introduced in the mode de-

picted at the foot of page 19 of this issue, in cloth and also in taffeta and finished with fancy braid. The jacket, of the blouse Eton order, is adjusted with or without a seam at the centre of the back and exhibits fulness at the lower edge of the fronts, which droop characteristically and may fasten with buttons and buttonholes or be worn open. Cuffs that button on the inside complete the bishop sleeves, which, however, may be replaced by two-seam coat sleeves. A belt finishes the lower edge, where peplums may be used if desired, and three or fewer strap-collars, one of which has crossed ends in front, may be employed.

Black moiré, would be stylish for reproduction, and one of the black-and-white braids would afford a smart finish.

We have pattern No. 6117 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the jacket requires four yards and three-eighths of material twenty-seven inches wide, or two yards fifty-four inches wide. Price of pattern, 9d. or 20 cents.



No. 6119.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.

Blue étamine was selected for the development of this design, shown on page 20, and another illustration is given at figure No. 2 G. Fulness

which may be made over two-seam linings. The finishing touch is supplied in a ribbon belt, and, if desired, a lining consisting of a back seamed at the centre and dart-fitted fronts may be used.

With a skirt tucked in corresponding fashion, a reproduction of the design in gray wool poplin would be pretty, and appliques of point Venise would enhance the effect. Soft woollen goods, mercerized fabrics and lawn are suitable.

We have pattern No. 6119 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the shirt-waist requires three yards and seven-eighths of material twenty-seven inches wide, or two yards and three-eighths forty-four inches wide. Price, 9d. or 20 cents.



No. 6114.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.

A rolling collar gives style to the shirt-waist represented



6060

LADIES' ONE OR TWO PIECE CIRCULAR SKIRT, IN SWEEP LENGTH, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND FIVE OR FEWER FLAT CIRCULAR FLOUNCES. (FOR PLAIDED, STRIPED OR OTHER FABRICS TO BE MADE UP WITH MATCHED BIAS EDGES OR A LENGTHWISE OR CROSSWISE FOLD IN FRONT.)

(Described on Page 35.)



6060

appears at the top of the fronts, which are tucked *en bayadère*, and a closing is arranged at the centre with buttonholes and fancy pearl buttons through box-plaits joined on. Tucks in tapering effect ornament the back, and gathers regulate the fulness at the waist-line, while that in front may be similarly disposed or left free and drawn in by the belt. A collar is provided for wear over the neckband, and cuffs that button on the inside give style to the bishop sleeves,

at figure No. 1 G, and again on page 20, and for the latter development gingham trimmed with embroidery was selected. The mode, which has fulness at the waist-line of the back and also in front, displays a closing arranged at the centre through a box-plait with buttons and buttonholes. Cuffs that button on the inside are a feature of the full-length bishop sleeves, which may be shortened to the elbow and banded closely. The slightly open neck is varied by a col-



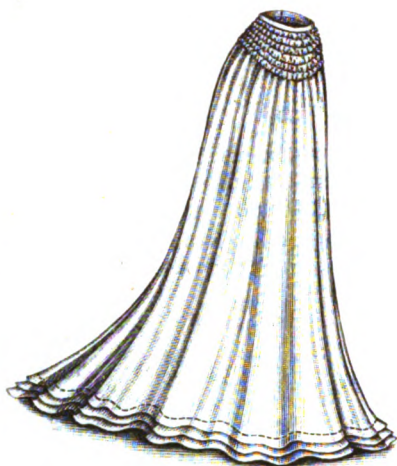
lar that may be in shawl or pointed style. Dart-fitted fronts and a back seamed at the centre are provided for foundation, if desired.

White nainsook would be appropriate, with lace insertions or medallions set in. Dimity, Swiss, lawn, pongee, wash silk and the mercerized fabrics are much used.

We have pattern No. 6114 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the shirt-waist requires three yards and three-fourths of material twenty-seven inches wide. Price of pattern, 9d. or 20 cents.

**No. 6077.—  
LADIES'  
SHIRT-WAIST  
OR SHIRT-  
BLOUSE.**

The modern shirt-waist is a thing of beauty contrasted with its severe and plain prototype. Constructed in an exquisite shade of lavender and all-over embroidery and trimmed with ribbon-run beading, the mode illustrated at the foot of page 21 will be found both girlish and becoming. It may be seen again by referring to figure No. 24 G. A deep, pointed yoke heads the waist, which blouses in front and displays slight fulness at the back, where the closing may



**6113**

be concealed under an applied plait arranged at the centre. A high collar is worn over the band finishing the neck; although, if preferred, a pointed or Dutch round outline may be given instead. Bands complete the bishop sleeves, which, however, may be shortened to the elbow, where they may droop prettily over hands, or be left in flowing style and decorated with lace edged frills. The pattern provides a body lining having backs and a dart-fitted front with centre seam.

Organdy showing pink roses on a white ground would be charming, with lace medallions set in.

We have pattern No. 6077 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of

medium size, the shirt-waist requires three yards and three-eighths of material twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide, each with seven-eighths of a yard of all-over embroidery eighteen inches wide to cover the collar and yoke. Price of pattern, 9d. or 20 cents.

**No. 6080.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.**

French knots are very fashionable as a decoration of waists, stocks, cuffs, etc., and are employed as an embellishment of the mode, in blue linen, illustrated at the top of page 21. The waist, which is also shown differently developed at figure No. 20 G, is in the familiar "Gibson" style, with the fulness on the shoulders taken up in plaits that are stitched to the waist-line, where gathers appear at the centre. The fronts and back are shaped to accommodate a separate yoke vest that extends to the waist-line in front, and a

straight collar to match is provided for wear over the neck-band. The closing is invisibly made at the centre, and wristbands complete the bishop sleeves. A strap-belt defines the proper slope of the waist, which may be mounted on a lining consisting of dart-fitted fronts and a back seamed at the centre.

Coarse white



**6113**

LADIES' SKIRT, IN SWEEP LENGTH: CONSISTING OF A SEVEN-GORED FLARE FOUNDATION SKIRT, AND A CIRCULAR SKIRT SHIRRED IN YOKE OUTLINE OR CUT AWAY TO YOKE DEPTH AND GATHERED TO A PLAIN YOKE.

(Described on Page 36.)

basket-cloth, in cotton, would be smart, ornamented with black French knots; or pale-blue might be substituted for the black decoration. Cotton moiré is also fashionable, and madras, cheviot, butcher's linen, crash and piqué are also favored.

We have pattern No. 6080 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the shirt-waist requires three yards and one-half of material twenty-seven inches wide. Price of pattern, 9d. or 20 cents.

**No. 6075.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.**

Simplicity is the keynote of this design, represented on page 22 in three developments, one of which shows all-over embroidery, another fancy tucking and the third introducing faggoting. The mode, which is portrayed in another development at figure No. 19 G, is one of the becoming styles

that closes with buttons and buttonholes at the back, where it fits smoothly, and is lengthened by a skirt section. It pouches modishly in front over the soft ribbon belt. A standing collar is worn over the band that finishes the neck, but, if desired, a Dutch round or square outline may be employed with good effect. Bands finish the full-length bishop sleeves, which, however, may be shortened to the elbow. The use of a body lining shaped by shoulder and under-arm seams and single bust darts is optional.

White dotted Swiss would be charming, with lace medallions let in. Dimity and organdy are also in favor, decorated with filet lace or the ever popular Valenciennes. Mercerized goods, butcher's linen, batiste, mull and wash silk are other favorites.

We have pattern No. 6075 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the shirt-waist will require four yards and three-fourths of material eighteen inches wide, or three yards and one-fourth twenty-seven inches wide. Price of pattern, 9d. or 20 cents.

**No. 6061.—  
LADIES' SHIRT-  
WAIST OR  
SHIRT BLOUSE.**

Corn-colored silk, with lace and black velvet ribbon, achieved a pretty effect in the mode pictured at the top of page 22; another portrayal appears at figure No. 23 G. Plaits in "Gib-



6107

LADIES' SKIRT: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT, AND A FIVE-GORED SKIRT BOX-PLAITED IN SLOT SEAM STYLE TO FLOUNCE DEPTH, EACH WITH AN INVERTED BOX-PLAIT AT THE BACK AND A LONG OR SHORT SWEEP.

(Described on Page 36.)

son" style, stitched in place to the waist-line, take up the fulness on the shoulders of the blouse, which is finished with a neck-band and shaped in front to disclose a removable chemisette topped by a standing collar. The closing is made diagonally slightly to the left of the centre. The two-seam bishop sleeves droop above cuffs that close on the inside, but they may be in flowing style shortened to elbow length. The use of a lining that includes two-seam sleeves, a back seamed at the centre and dart-fitted fronts is optional. A skirt lengthens the waist, and a crush belt follows its joining.

Mist-blue Liberty silk and Irish lace, with decorations of appliqué, would be stylish. Other fabrics adapted to the mode are moiré, chiné silk, taffeta, Pompadour and the exquisite Dolly Varden silks.

We have pattern No 6061 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of

medium size, the shirt-waist requires five yards of material twenty inches wide, or three and one-half yards twenty-seven inches wide, each with half a yard of all-over lace eighteen inches wide for the chemisette. Price of pattern, 9d. or 20 cents.

**No. 6069.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.**

The application of the trimming is particularly effective on this waist, shown on page 23, which is developed in lawn and insertion. A different effect is given at figure No. 11 G. A deep, round yoke of the material tucked and striped with insertion is a feature of the waist, which may be in high-necked style completed with a neckband concealed by a standing collar, or shaped in Dutch round effect. Fulness is displayed in front and also at the back, where the closing is made with buttons and buttonholes, and an applied box-plait may be used to conceal it. Bands complete the bishop sleeves, which are in full length, but may, if preferred, be shortened to the elbow and similarly finished. A body lining that includes backs and a dart-fitted front seamed at the centre is provided by the pattern. A ribbon belt emphasizes the dip outline.

Pale-blue silk muslin and filet lace, with a skirt elaborately ruffled would be charming. Pompadour lawn in lettuce-green,



6107

pink and white would be picturesque and stylish according to this design. Dimity, batiste and linens are in great vogue.

We have pattern No. 6069 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the shirt-waist requires four yards and three-fourths of material twenty inches wide, or two yards and seven-eighths thirty-six inches wide. Price, 9d. or 20 cents.



**No. 6104.—LADIES' TUCKED BLOUSE WAIST OR BODICE.**

A charming variation of a tucked design is pictured on page 23 constructed in dress goods, trimmed with appliqué. The mode, which is also displayed at figures Nos. 12 G and 15 G, closes at the left shoulder and side, and is tucked *en bayadère* below the bust in novel effect. Gathers regulate the fulness at the lower edge and at the neck, where a standing collar is used for completion. However, if desired, a Dutch or low round neck may be adopted. The full-length bishop sleeves are tucked to correspond with the waist, and puff out in du Barry style over straight bands; sleeves in elbow length may replace them, accord-

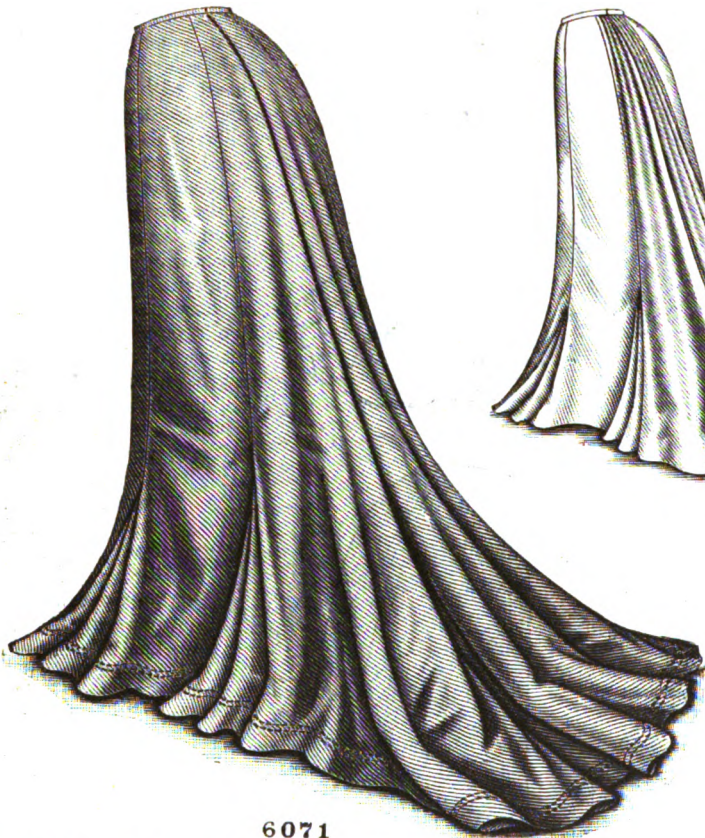
frames a removable shield topped by a standing collar, and a silk tie knotted on the bust supplies a finishing touch. A pocket may be inserted high at the left side if desired. Plaits are arranged above straight cuffs that finish the loose sleeves, and a shirr-string at the back holds the blouse in to the waist, where it sags all around over a leather belt.

Scarlet Habutai silk would be *chic*, with a collar of white taffeta heavily stitched and decorated with white silk Hercules braid. White flannel, with blue relief would also be smart. Wash silk, madras, cotton cheviot, cotton moiré, China silk and pongee are extremely fashionable.

We have pattern No. 6064 in seven sizes for ladies from thirty to forty-two inches, bust measure. For a lady of medium size, the blouse requires three yards of material forty-four inches wide, with half a yard of silk twenty inches wide for the tie. Price of pattern, 9d. or 20 cents.

**No. 6092.—LADIES' GUIMPE OR WAIST-SLIP.**

The shaping of many of the new waists, and sometimes the material selected, makes a guimpe or waist-slip imperative. The mode pictured on page 24 answers a double purpose and is shown as a waist-

**6071**

LADIES' SEVEN-GORED FLARE SKIRT, CUT WITH FAN PLAITS IN THE LOWER PART OF EACH SIDE SEAM, WITH LONG OR SHORT SWEEP, AND WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK.

(Described on Page 36.)

ing to fancy. A crush belt affords the requisite finish for the waist, which is supported by a lining fitted with regulation seams and darts.

Charmingly simple would be a development in biscuit-colored veiling, with a skirt to match. Appliqué or Irish bands with touches of blue panne might be disposed on the waist. Crêpe de Chine, albatross, cashmere, granite cloth, silk, net and wash goods yield pleasing results.

We have pattern No. 6104 in six sizes for ladies from thirty to forty inches, bust measure. To make the waist for a lady of medium size, will require three yards and one-half of material forty-four inches wide. Price of pattern, 9d. or 20 cents.

**No. 6064.—LADIES' SAILOR BLOUSE.**

Serge was selected for the blouse pictured on page 24, and braid in graduated widths furnished the decoration. The mode, also displayed at figure No. 9 G, is fashioned to be slipped on over the head, and may be characterized by a yoke-facing in pointed outline. The broad, stylish collar

**6071**

slip in silk for wear under bodices of sheer fabrics, and as a guimpe in all-over lace. The garment sets smoothly at the top, where a high collar affords completion, the closing being arranged along the left shoulder and side; if preferred, a back closing may be adopted instead. New style bishop sleeves, drooping over bands, are displayed in the slip, which is drawn in by shirr-tapes at the waist. The guimpe of white lace, which shows a yoke-facing and sleeves especially designed for lace-like fabrics, is in high-necked style, with a straight collar completing the neck. One seam shapes the sleeves, which may have darts or gathers at the elbow, and pointed circular cuffs add to the effect. Black lace was utilized for the guimpe which is cut off in yoke style and exhibits elbow bishop sleeves that droop attractively over narrow bands. Provision is made in each instance for the neck to be in pointed or Dutch round effect according to preference;



or a square outline may be employed instead. Either the guimpe or waist-slip may be made up with any of the styles of sleeve given.

Elaborate effects may be achieved with fancy stitches, faggoting and Swiss embroidery or lace. All-over tucking and Irish point are equally effective, the degree of decoration being limited only by individual taste.

We have pattern No. 6092 in eight sizes for ladies from thirty to forty-four inches, bust measure. For a lady of medium size, the yoke-facing, collar and close-fitting sleeves require two yards and five-eighths of all-over lace eighteen inches wide; for the guimpe in yoke style with elbow bishop sleeves, two yards of the same fabric are needed; and for the guimpe as a waist-slip with bishop sleeves three yards and five-eighths of silk twenty inches wide. Price, 6d. or 15 cents.



No. 6084.—LADIES' DRESSING-SACK.

Dainty negligées are now exhibited in lawn, Swiss and wash silks. Made of white lawn trimmed with insertion, the one de-

tion and edgings of Valenciennes lace. Rosettes of blush-pink ribbon would add to the effect. Challis, China silk, nainsook and India linen are also used.

We have pattern No. 6084 in nine sizes for ladies from thirty to forty-six inches, bust measure. For a lady of medium size, the dressing-sack requires three yards and one-fourth of material thirty-six inches wide. Price of pattern, 9d. or 20 cents.

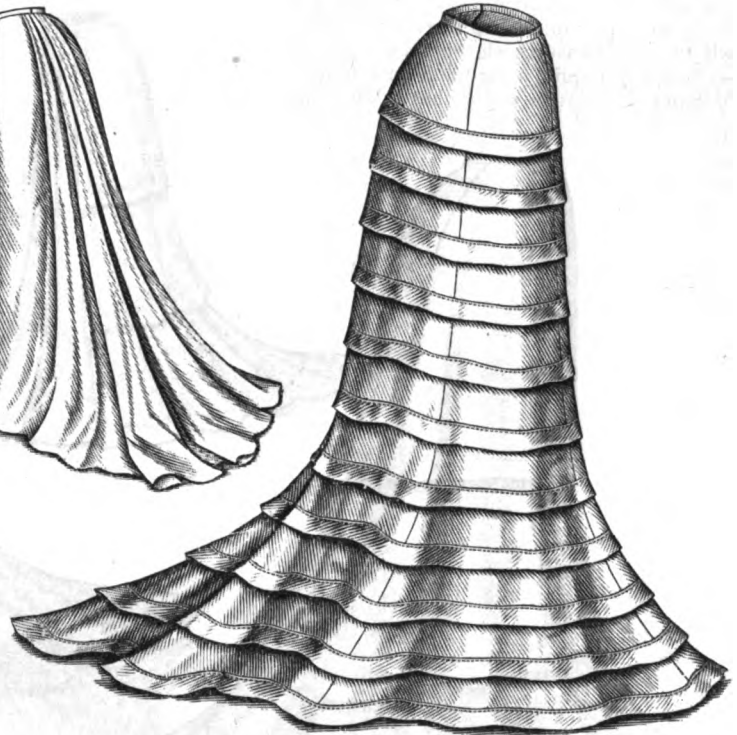


No. 6109.—LADIES' RUFF.

Ruffs play an important part as finishing accessories of stylish toilettes, and a lavish use of transparent fabrics



6105



6105

LADIES' FIVE-GORED FLARE SKIRT, IN SWEEP LENGTH, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND APPLIED FOLDS IN TUCK EFFECT, ANY OF WHICH MAY BE OMITTED. (Described on Page 37.)

produces exquisite results. Made of taffeta, with chiffon ruchings, the ruff depicted on page 25 follows the most recent shaping, tending as it does to increase the breadth of the shoulders. Three circular frills in graduated depth, one falling prettily over the other, compose the mode which is supported by a band extending to the bust. Ribbon ties with long ends knotted artistically provide the finishing touch.

White Liberty silk edged with black chiffon would achieve a charming effect, and the dotted Chantilly nets are also in evidence. Mousseline de soie, bolting cloth, silk muslin, chiffon, and mull are appropriate.

We have pattern No. 6109 in one size only. To make the ruff will require two yards and three-fourths of material twenty inches wide. Price of pattern, 6d. or 10 cents.



No. 6067.—LADIES' BISHOP SLEEVE.

To the stage we owe the introduction of the picturesque new sleeves. The "du Barry" sleeve pictured on page 26 developed in figured and plain summer silk and silk muslin trimmed with appliqué, and also in dotted Swiss, portrays a favorite style and is particularly effective in combinations. The sleeve, shaped with one seam, is made extra full at the

picted on page 25 is charmingly simple and is desirable for wash goods in general. Another illustration appears at figure No. 13 G. Tucks are arranged at the back of the sack, where gathers regulate the fulness at the waist-line, and the loose fronts may be tucked to the bust or to a short distance above the lower edge. A wide collar of fanciful shaping broadens the shoulders, and the full-length sleeves may be of the bishop order completed with narrow bands, or in flowing style extending to the wrist or shortened to the elbow, where they are lengthened by graduated, circular frills. The pattern provides a close-fitting lining for foundation when desired.

White pinhead dotted Swiss would be dainty, with inser-

wrist, where gathers control the fulness under a narrow band. Varicolored interlinings may be used effectively when transparent fabrics are employed, showing through in rainbow effect; or a close lining of the two-seam order may be adopted for support. An over-sleeve, in flowing or pagoda style and in either of two lengths, may be made an additional attractive feature, and provision is made for the lower part to be in slashed or plain effect.

Sleeves of this order, in a gown of Summer taffeta in green and white dotted with black, would be stylish, and the over-sleeve should display beneath it soft puffs of cream silk muslin. Dress fabrics in silk or wool are appropriate.

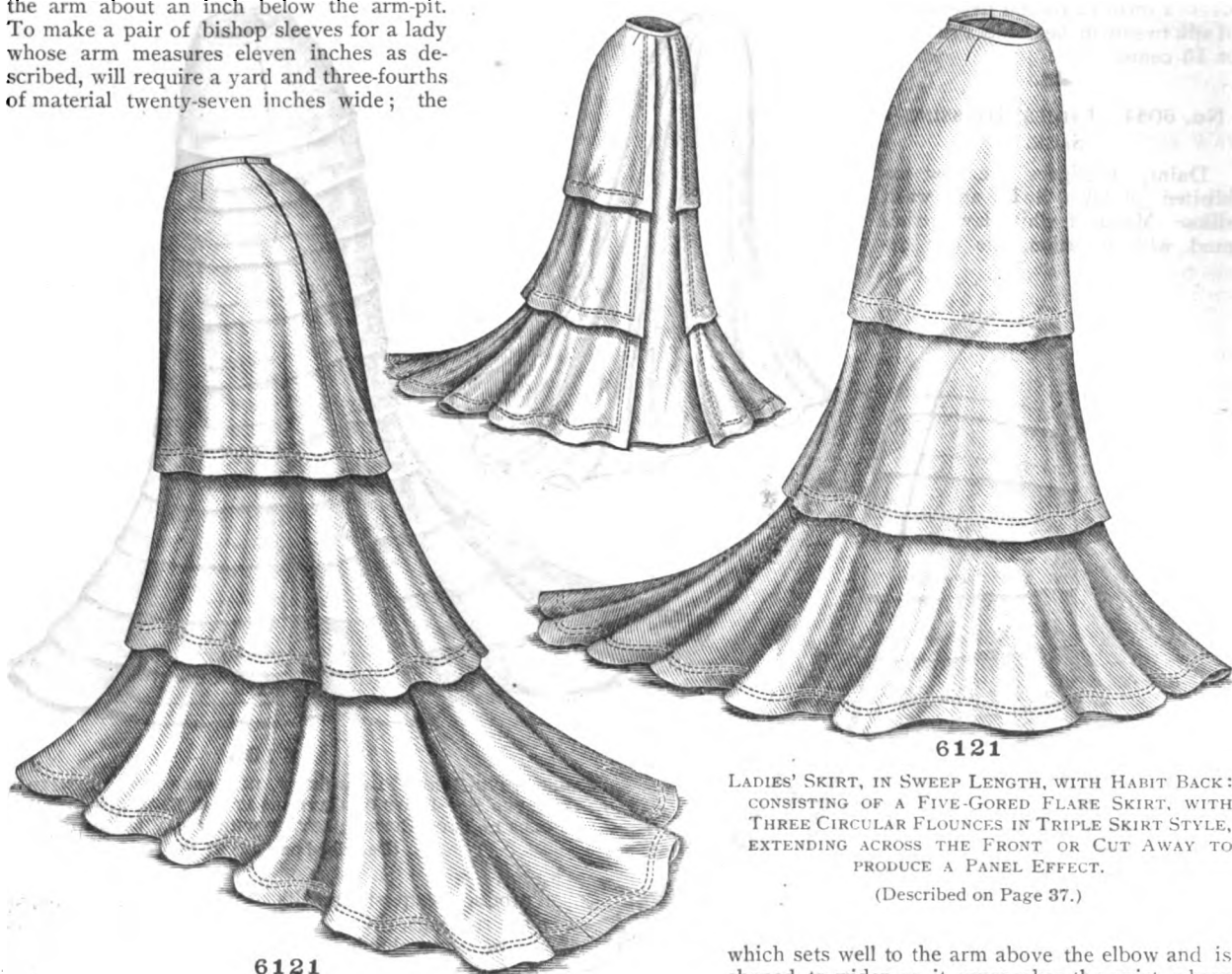
We have pattern No. 6067 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch below the arm-pit. To make a pair of bishop sleeves for a lady whose arm measures eleven inches as described, will require a yard and three-fourths of material twenty-seven inches wide; the

seven-eighths of a yard forty-four or fifty inches wide; a pair of three-quarter length sleeves with two frills, a yard and seven-eighths of goods twenty-seven inches wide, or one yard fifty inches wide. Price of pattern, 6d. or 10 cents.



#### No. 6093.—LADIES' TWO-SEAM BISHOP SLEEVE.

The charming du Barry and Marquise effects pervade the most trivial styles, from the coiffure to the gown in detail. Sleeves have not escaped, and the design exhibited on page 27 in silk united with lace follows the du Barry or mandolin outline. Two seams give shaping to the sleeve,



LADIES' SKIRT, IN SWEEP LENGTH, WITH HABIT BACK: CONSISTING OF A FIVE-GORED FLARE SKIRT, WITH THREE CIRCULAR FLOUNCES IN TRIPLE SKIRT STYLE, EXTENDING ACROSS THE FRONT OR CUT AWAY TO PRODUCE A PANEL EFFECT.

(Described on Page 37.)

over-sleeves call for one and one-fourth yard twenty inches wide. Price of pattern, 6d. or 10 cents.



#### No. 6095.—LADIES' ONE-SEAM FLOWING SLEEVE.

Developed in taffeta and also in cloth, the pagoda sleeve illustrated at the bottom of page 26, will be found especially desirable for coats, jackets, etc. The sleeve is shaped with one seam and sets smoothly above the elbow, flaring widely at the wrist. If preferred, three-quarter length may be adopted, with or without one or two circular frills, producing the effect by which its name is suggested.

Sleeves of this type in an Eton of black taffeta would be smart. Moiré, peau de soie and cloth are appropriate.

We have pattern No. 6095 in six sizes from ten to fifteen inches, arm measure, measuring the arm about an inch below the arm-pit. For a lady whose arm measures eleven inches as described a pair of full-length sleeves requires a yard and one-half of material twenty-seven inches wide, or

which sets well to the arm above the elbow and is shaped to widen as it approaches the wrist, where it droops voluminously over a straight cuff. Interlinings of the outside shaping may be used if desired, and a close-fitting lining which may be used or not, is supplied for foundation.

Chiffon or mousseline de soie will make up attractively with one, two or three thicknesses of the same material or one thickness of silk for an interlining. Wash fabrics and soft, clinging textiles in wool and silk are appropriate, and fancy effects may be achieved with lace medallions in ovals.

We have No. 6093 in six sizes from ten to fifteen inches, arm measure, measuring the arm about an inch below the arm-pit. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires two yards of material twenty inches wide, or one yard forty-four inches wide. Price of pattern, 6d. or 10 cents.



#### No. 6094.—LADIES' TWO-SEAM BISHOP SLEEVE.

The historical plays are responsible for the innovation of picturesque styles, and those in du Barry effect are eminently

**fashionable.** Taffeta, trimmed with appliqué, furnished the material used for developing the design pictured on page 27, which is intended especially for coats, jackets, etc. Shaped with two seams, the sleeve adheres to the bishop type and sets smoothly above the elbow, widening to form a mandolin puff that sags above a band. A close lining acts as foundation, but its use is a matter of choice.

Dress goods in general, and silk and tailor suitings in particular are appropriate for development.

We have pattern No. 6094 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch below the arm-pit. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will need a yard and three-fourths of goods twenty-seven inches

wide, or seven-eighths of a yard fifty-four inches wide. Price, 6d. or 10 cents.

No. 6065.—  
LADIES'  
TWO-SEAM  
TUCKED  
DRESS  
SLEEVE.

Pictur-  
esque effects



6070

LADIES' SKIRT, IN SWEEP LENGTH, AND WITH HABIT BACK: CONSISTING OF A THREE-PIECE UPPER-PORTION TUCKED AT ITS LOWER EDGE, AND LENGTHENED BY A GRADUATED, CIRCULAR FLARE FLOUNCE, ALSO TUCKED; AND A SEVEN-GORED FOUNDATION SKIRT.  
(Described on Page 37.)

still obtain in sleeves, whether they display the "balloon" puffs or are shaped in a medieval style, as the mode pictured on page 27 so strongly suggests. Fashioned in veiling, the sleeve is snugly adjusted by two seams and is tucked across in a novel way. A pronounced flare may be given at the wrist, or the sleeve may be extended in a Venetian point. If desired, elbow length may be adopted, a graceful frill in graduated depth completing it. A close-fitting lining is given for use when desired.

Such fabrics as veiling, étamine, crêpes in silk and wool, foulard, net and silk muslin are advised.

We have pattern No. 6065 in six sizes for ladies from ten to fifteen inches, arm measure, measuring the arm about an inch below the arm-pit. For a lady whose arm measures eleven inches as described, a pair of elbow sleeves requires a yard and one-eighth of material forty-four inches wide; a pair of full-length sleeves, a yard and one-half in the same width. Price of pattern, 6d. or 10 cents.

#### No. 6085.—LADIES' SEVEN-GORED FLARE SKIRT.

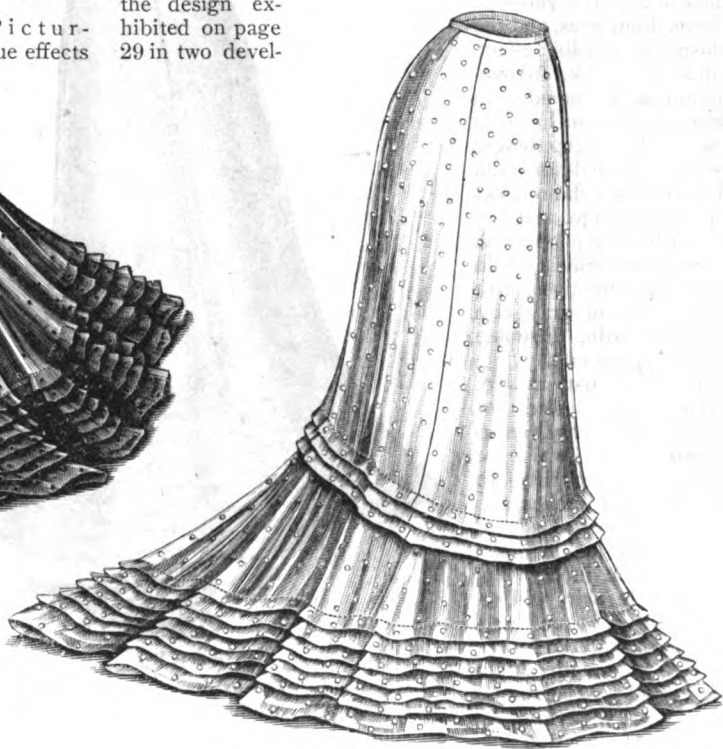
The clinging, sheath skirts are too becoming to be abandoned, and an example known as the du Barry skirt is pictured at figures Nos. 8 G and 23 G, and again on page 28. In the last mentioned instance dove-gray satin-faced goods was selected. The mode, shaped with seven gores, is in sheath fashion above the knee and flares stylishly below. A habit back that may be closed with buttons all the way down or seamed below a placket is employed. The pattern provides both a long and short sweep for the skirt, which in the medium sizes measures about five yards and one-fourth at the lower edge. The dip may be used.

Especially effective would be a reproduction in metallic-blue voile, with bands of blue moiré for decoration.

We have pattern No. 6085 in seven sizes for ladies from twenty-two to thirty-four inches waist, or thirty-nine to fifty-five and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt of fifty-inch-wide goods, without a distinct up or down or that may be reversed, will require four yards and one-half; or, of goods that cannot be reversed, five yards and three-eighths in the same width is needed. Price of pattern, 9d. or 20 cents.

#### No. 6060.—LADIES' ONE OR TWO PIECE CIRCULAR SKIRT.

Plain effects in skirts are the exception and not the rule nowadays, and the design exhibited on page 29 in two devel-



6070

opments—one in plaid with matched bias edges at the centre of the front, and the other in white cloth—evidences this fact. Variations of this mode are illustrated at figures Nos. 11 G, 18 G and 19 G. The skirt, which may be shaped in one or two piece circular style, darts aiding in the adjustment over the hips, is in sweep length, and the fulness at the back may be disposed of in gathers or an inverted box-plait. Five or fewer flat, circular flounces may increase the fashionable flare at the lower edge, which in the medium sizes measures about four yards and one-fourth. The dip is also provided for.

The design is especially desirable for plaided, striped or other fabrics, to be made up with matched bias edges or a lengthwise or crosswise fold in front. Such materials as chevots, serge, homespun and canvas are advised.



We have pattern No. 6060 in nine sizes for ladies from twenty to thirty-six inches waist, or thirty-seven to fifty-eight and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the one-piece skirt, on a lengthwise fold, with three flounces requires seven yards of material fifty inches wide; with five flounces, seven yards and three-fourths in the same width. The one-piece skirt on a crosswise fold, with three flounces, needs six yards and three-fourths fifty-four inches wide; with five flounces, eight and one-half yards in the same width. The bias two-piece skirt with three flounces, eight yards of goods fifty inches wide; with five flounces, ten yards in the same width. Price of pattern, 1s. or 25 cents.

#### No. 6113.—LADIES' SKIRT.

Hip-yoke effects are very fashionable at present and are displayed in both street and visiting gowns. Developed in white crêpe de Chine, the skirt shown on page 30 gives this popular feature in two different representations. Figure No. 15 G also shows the design. The skirt is of circular shaping, shirred at the top in yoke outline, the fulness falling in graceful folds below; if desired, however, the goods may be cut away to yoke depth and gathered to a plain yoke, which is in this instance covered with lace. Three deep tucks ornament the lower edge, which measures about five yards in the medium sizes, and the closing is invisibly effected at the back. A foundation skirt shaped with seven gores is included in the mode, sweep length being provided for both. The requisite flare marks the lower edge, and the use of the dip is optional.

Soft-gray veiling would make up attractively with a hip yoke of gray lace over gray satin. Etamine is also appropriate.

We have pattern No. 6113 in seven sizes for ladies from twenty to thirty-two inches waist or thirty-seven to fifty-two and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the outside skirt will require ten yards and three-fourths of material twenty inches wide, with half a yard of all-over lace eighteen inches wide to cover yoke; the foundation skirt calls for nine yards and five-eighths of material twenty inches wide. Price, 1s. or 25 cents.

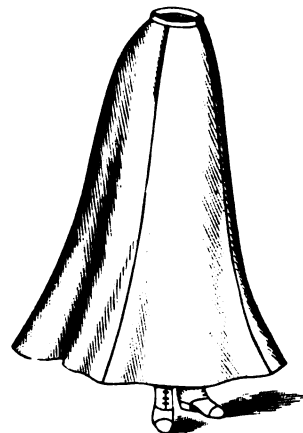
#### No. 6107.—LADIES' SKIRT.

Elaborate effects in skirts are much sought, and a popular type is exhibited on page 31 in metallic-blue étamine. The skirt, which may be seen again by referring to the figure on the cover page and to figure No. 4 G, is of the five-gored order and is box-plaited and stitched to flounce depth in slot seam style. It is fashionably distended around the lower edge, where a measurement of about five yards and three-fourths is attained in the medium sizes. The fulness at the back is removed in an inverted box-plait. A foundation skirt of the five-gored order accompanies the mode, which may have a

long or short sweep, and a stylish flare marks the lower edge. An inverted box-plait is used at the back.

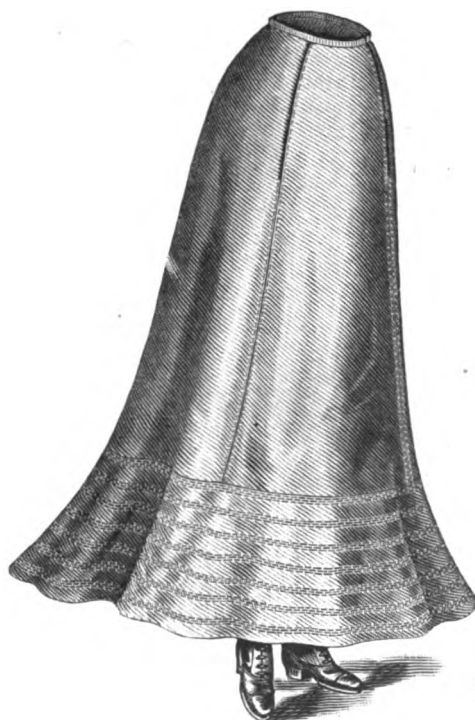
Gray homespun would be fashionable, stitched in self-colored silk. Cheviot, canvas, albatross and veiling are used.

We have pattern No. 6107 in eight sizes for ladies from twenty to thirty-four inches waist, or thirty-seven to fifty-five and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the outside skirt needs six yards and three-fourths of material forty-four inches wide, while the foundation calls for seven yards twenty inches wide. Price of pattern, 1s. or 25 cents.

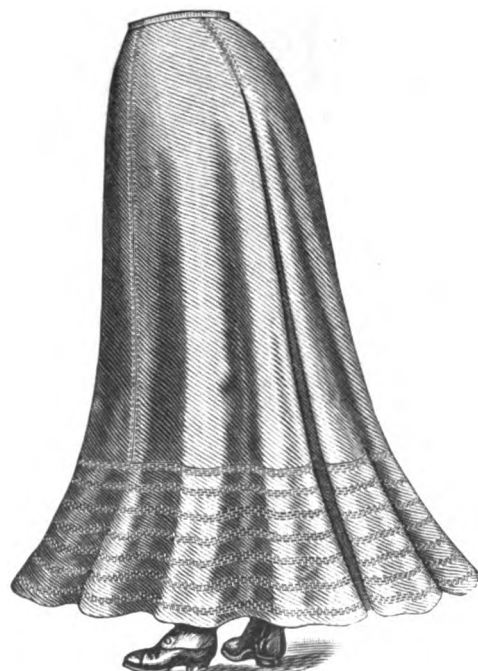


#### No. 6071.—LADIES' SEVEN-GORED FLARE SKIRT.

The gored skirts are given great prominence this season, and one that will be found especially attractive is illustrated on page 32 developed in fawn granite cloth and also



6081



6081

LADIES' FIVE-GORED FLARED CYCLING SKIRT, WITH INVERTED BOX-PLAIT AT THE BACK AND WITH OR WITHOUT A CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 37.)

in India silk. Figures Nos. 5 G and 17 G again display this design. Fan-plaits arranged at the lower part of the side seams give character to the skirt, which is shaped with seven gores and may have an inverted box-plait or gathers to dispose of the fulness at the back. Both a long and short sweep are provided, the lower edge of the skirt measuring about five yards and three-fourths in the medium sizes. The dip may be made a feature of the mode.

Pearl-gray étamine would be stylish for wear with a waist of the same trimmed with Irish lace and chiffon.

We have pattern No. 6071 in nine sizes for ladies from twenty to thirty-six inches waist, or thirty-seven to fifty-eight and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt of twenty-seven-inch-wide goods without a distinct up or down or that

may be reversed, will require eight yards and one-fourth; or, of goods that cannot be reversed, ten yards and seven-eighths twenty-seven inches wide, or six yards and five-eighths fifty inches wide, will be needed. Price of pattern, 1s. or 25 cents.



#### No. 6105.—LADIES' FIVE-GORED FLARE SKIRT.

An exceedingly stylish example of the new skirts is pictured on page 33 developed in dress goods, and is also shown in connection with figures Nos. 9 G and 12 G. In conformity with current fashion, the skirt is shaped with five gores that flare markedly at the lower edge, where a measurement of about four yards and one-fourth is allowed in the medium sizes. Either an inverted box-plait or gathers may dispose of the fulness at the back, and the use of the dip is optional. The distinction of the skirt, for which sweep length is provided, is the effective disposition of applied folds of the material in tuck effect, extending from the lower edge to the hips or to any depth desired.



6101

LADIES' NIGHT-GOWN, WITH POMPADOUR YOKE HAVING A HIGH OR SQUARE NECK AND WITH FULL-LENGTH OR ELBOW BISHOP SLEEVES.

(Described on Page 38.)

Beige satin-faced cloth would be extremely smart, and a waist of the same decorated with Irish lace and pale-blue panne would form an elegant toilette.

We have pattern No. 6105 in seven sizes for ladies from twenty to thirty-two inches waist, or thirty-seven to fifty-two and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt including eleven folds requires six yards and one-fourth of material forty-four inches wide. Price of pattern, 1s. or 25 cents.



#### No. 6121.—LADIES' SKIRT.

White woollen skirts are eminently fashionable, either with or without waists of the same. The design shown on

page 34 is developed in white cloth, machine-stitching providing the decoration, and may also be seen by referring to figures Nos. 3 G and 22 G. The skirt, which is dart-fitted over the hips, is composed of three circular flounces in triple skirt style that may extend across the front-gore or be cut away to produce a panel effect, the front-gore then showing effectively all the way. A habit back is displayed, sweep length being provided for the mode, and the skirt proper, which is shaped with five gores, measures about four yards and one-half at the lower edge in the medium sizes, the lowest flounce measuring about five yards and one-half. The use of the dip is optional.

The mode is especially becoming to tall, slender figures and may be reproduced in serge, cheviot, broadcloth, crêpe cloths, tailor suitings, granite cloth and satin-faced goods.

We have pattern No. 6121 in seven sizes for ladies from twenty to thirty-two inches waist, or thirty-seven to fifty-two and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt requires, for flounces and to cover front-gore, five yards and three-fourths of material fifty inches wide, with eight yards and one-eighth twenty inches wide for gores. Price of pattern, 1s. or 25 cents.



#### No. 6070.—LADIES' SKIRT.

A skirt especially smart in soft woollen, silken or sheer fabrics is illustrated on page 35, in two developments or dotted silk muslin. Other views are given at figures Nos. 6 G, 10 G and 25 G. The skirt, fashioned with a sweep, displays a three-piece upper portion tucked at its lower edge and fitted around the hips by darts. A habit back is used, and the dip may be introduced if desired. The mode, which is lengthened by a graduated, circular, flare flounce tucked at the foot, measures about five yards and one-half at the lower edge in the medium sizes. The closing is invisibly made at the left side-front seam. The pattern provides a seven-gored flare foundation skirt, with habit back. The closing accords with the out-side skirt.

Dove-gray étamine over a gray taffeta foundation would be very pretty, and decorations of gray panne, lace and blue silk muslin might adorn a waist to match.

We have pattern No. 6070 in nine sizes for ladies from twenty to thirty-six inches waist, or thirty-seven to fifty-eight and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt requires six yards and three-eighths of material forty-four inches wide. Price of pattern, 1s. or 25 cents.



#### No. 6081.—LADIES' FIVE-GORED FLARED CYCLING SKIRT.

The construction of a bicycle demands a skirt of certain shaping, and the one depicted on page 36 in tan cloth, effectively decorated with machine-stitching, answers all requirements. It adheres to the five-gored flare order and displays an inverted box-plait at the back. Openings are formed at the side-front seams, the one at the left side being used for the closing, while that at the right is arranged for a pocket. A stylish feature is a circular flounce, from beneath which the skirt should be cut away and which affords a measurement of about four yards and three-fourths at the lower edge in the medium sizes. The dip may be cut out at the top of the skirt, which is equally stylish without the flounce and measures about four yards and one-fourth.

A development in linen or white piqué would be smart, worn with an English-pink serge or cloth coat.

We have pattern No. 6081 in nine sizes for ladies from twenty to thirty-six inches waist, or thirty-seven to fifty-eight and one-half inches hip measure. For a lady of twenty-four inches waist or forty-one inches hip, the skirt without flounce requires four yards and one-eighth of material fifty inches wide; with gores cut away beneath flounce, four yards and one-eighth in the same width. Price of pattern, 9d. or 20 cents.



#### No. 6101.—LADIES' NIGHT-GOWN.

Lingerie nowadays is an indication of individual taste. The mode illustrated on page 37 developed in cambric will be found very attractive with its decorations of lace, beading and ribbon. The night-gown shows fulness at the back and front below a Pompadour yoke, and a band may finish the high neck, or a pleasing variation may be adopted in a low, square effect. Buttons and buttonholes effect the closing through a box-plait, and graceful frills complete the bishop sleeves in elbow length, or they may be extended to full length and banded at the wrists above tiny frills. White dimity, with a yoke composed of strips of Valenciennes lace and beading, would be dainty.

We have pattern No. 6101 in four sizes from thirty-two to

forty-four inches, bust measure. For a lady of thirty-six inches bust, the garment needs six yards and one-eighth of goods thirty-six inches wide. Price of pattern, 9d. or 20 cents.



6103

LADIES' CORSET-COVER, WITH OR WITHOUT SKIRT OR SHIELD SLEEVES.  
(Described on this Page.)



6103

#### No. 6103.—LADIES' CORSET-COVER.

Admirable results can be achieved in lingerie with a little ingenuity and care. A pretty style of corset-cover is pictured on this page in cambric, trimmed with lace edging and ribbon-run beading. Becoming fulness is allowed at the top of the corset-cover in front and also at the waist-line, while few gathers appear at the back. The low, rounding neck is prettily

frilled, as are also the arm-holes, although shield sleeves correspondingly decorated may be adopted if preferred. Buttons and buttonholes effect the closing at the centre, and a skirt may finish the lower edge. White dimity is a dainty material for reproducing the mode, and elaborate effects may be attained with lace insertion set in, in bayadère or perpendicular style. Nainsook, lawn, etc., may also be used.

We have pattern No. 6103 in nine sizes for ladies from thirty to forty-six inches, bust measure. To make the corset-cover for a lady of medium size, needs a yard and one-fourth of material thirty-six inches wide. Price, 6d. or 15 cents.



## THE DRESSMAKER

### EMBROIDERED BLOUSES

The vogue of hand embroidery, which has entered so largely into the decoration of the handsomer silk and cloth gowns of Spring, still continue and many of the new blouses and shirt-waists show this embellishment. As stated in this department in a previous article, the simplest embroidery stitches are generally employed for blouses and wash gowns as well as the more handsome creations.

Gowns of linen in all the light shades—green, blue, pink, etc.—are greatly enhanced not only in beauty but in value as well by the addition of embroidery of this character. In addition to the different varieties of embroidery silks white French embroidery cotton may be employed for working these, producing a beautiful effect; although many are shown embroidered in a combination of colors. Provided that these are harmonious and in keeping with the design and material a smart effect is obtained, but where one is in doubt it is well to adhere to plain white if one would have an artistic gown.

Many of the designs exhibited in the shops are imported and are entirely too difficult to be worked by an amateur at home. The designs accompanying this article, however, are simple enough to be worked by anyone who has ever done embroidery. Care and judgment must

be exercised, and if one's best efforts are put forth no fear need be experienced, for the work cannot fail of success.

For blouses the designs are conventional and may be elaborate or extremely simple, according to the amount of work desired. Mostly all the blouses of this order are closed invisibly. If not buttoned in the back, the front closing is hidden by an embroidered band, and where the task of embroidering both fronts of the shirt-waist is considered too difficult, simply the band or simulated box-plait may be decorated, with cuffs and a protection or stock-collar to match.

Wash braids of various designs and colors enter largely into these decorations and are employed alone or with embroidery stitches, and in many instances lace stitches are added. A novelty of this season is the line of Irish point braids so much talked of. These are exceedingly dainty and are shown in a number of designs. Although originally intended only for lace-work they are now used for the embellishment of gowns and separate blouses.

Several designs, each distinct and individual, are shown to illustrate this work. Illustration 1 pictures one of the styles of the very popular "Gibson" waist. This has one broad plait over each shoulder, with the folds tapering gracefully at the



ILLUSTRATION 1.



waist-line. This shirt-b blouse is depicted with the braid decoration, the material being white linen with the braid also in white. The braid in question, one of the newer kinds, is of the wash variety and is not only artistic but is recommended for wear.

The braid is sewed on by hand and the material at the trefoils cut away from underneath. The cut-out space thus afforded is filled in with a lace stitch. The stitch illustrated may be employed, or any of the numerous lace stitches which are familiar to workers along these lines may be substituted.

The stitch in this instance is that familiarly known as the Raleigh bar. Linen lace thread should be employed for working, and the length of the stitch regulated according to the space to be filled in. Take a straight thread across from one edge to a position directly opposite, returning to the original point. Over this double thread work button-hole stitches, very close together, half the length; then work a picot in bullion stitch. If preferred, a button-hole picot may be made by working the bar two stitches beyond the centre. Carry the thread back four stitches to form a loop, and cover this with button-hole stitches. Finish the bar as in the beginning. The picot may be made large or small.

Another charming design for a blouse is shown at illustration 2. Ecu grass linen of rather a heavy quality was the material selected, and this was embroidered in white with French cotton. This design is worked entirely in satin stitch; that is, the regular stitch employed for solid embroidery. Some of the stems and tendrils are very delicate, but these, too, are embroidered in satin stitch. The "Gibson" effect is also carried

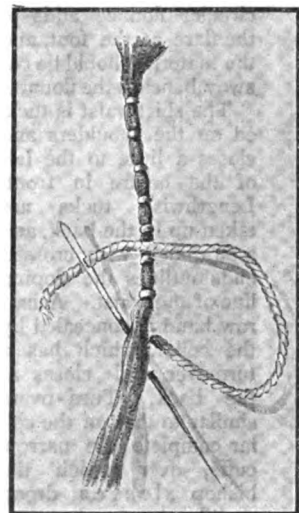


ILLUSTRATION 4.

The material is cut from pattern No. 5686, then stamped. In the present instance several tones of golden-brown, black

and green silk are combined, the brown being the Roman silk couched on. The greens are employed for the leaves and tendrils. Most of the work is done in a simple outline stitch with which women are familiar. The couching is executed in the following manner:

The Roman silk or several strands of finer silk are laid on the material and made to follow the outline of the pattern. They are then secured by the stitches from the needle, which must always be taken straight across, as shown in illustration 4, not in a slanting direction. The needle, however, must be pointed downward in position for the next stitch. In this instance the silk employed to hold the couching thread in position is black outline silk. Indeed, it is always better to have this silk of a contrasting shade as it brings out the work more strongly.

The belt is of the same design and embroidered with the couching and outline stitches. It may be interlined with heavy linen or linen canvas, which will give it sufficient body to be held well in position. These belts are among the latest novelties for Summer wear and may be stamped and embroidered in almost any design. When only the box-plait, collar and cuffs are embellished the addition of the belt forms a pleasing accompaniment. They may also be made in sets and worn with any shirt-waist or blouse. With these a perfectly plain waist may be made both jaunty and dressy at a moment's notice.

These blouses or shirt-waists may be purchased stamped, the material being the best quality of linen, duck, or other suitable material, the correct quantity and coloring of the silks and braids accompanying each

design. In this way a great deal of the difficulty encountered in embroidery work is obviated, since the work is properly designed and planned for the worker. The material is then cut according to the pattern selected, sufficient material being supplied so that even in the larger sizes there is no likelihood of shortage.

If preferred, material may be purchased by the yard and stamped according to fancy. In this event it is a good plan to cut and fit the material before sending it to be stamped, as in this way the design may the better accord with the size of the garment. This is especially desirable in the "Gibson" designs similar to illustration 1. This waist was cut from pattern No. 6035, but in the smaller sizes it might be possible that the embroidery, if worked before the fronts were cut, would extend beyond the plait and would necessarily be turned under, causing unnecessary labor and in addition destroying the symmetry of the design. If stamped after fitting, the exact location of the design is established and many minor details properly adjusted. A. L. GORMAN.



ILLUSTRATION 2.



ILLUSTRATION 3.

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FIGURE NO. 26 G.—MISSSES' SURPLICE DRESS.

FIGURE NO. 26 D.—This represents a Misses' dress and appears on this page. The pattern, which is No. 6102 and costs 1s. or 25 cents is in five sizes from thirteen to seventeen years of age, and may also be seen on page 46.

A simple, girlish frock is here portrayed made up in figured lawn with embroidery, bands of the latter being used to trim. The surplice fronts are tucked on the shoulders and are shaped to reveal a vest in V outline. Below the vest the fronts lap to suggest a closing, the fulness puffing out becomingly. Lengthwise tucks are taken up at each side of the closing in the back, and a straight collar finishes the neck. The elbow sleeves droop over narrow bands and are tucked at the top; they may be extended to full length, if desired.

The skirt is of three-piece shaping with a graduated, circular flounce that ripples at the lower part. Gathers or an underfolded box-plait may dispose of the fulness at the back, and a ribbon belt bowed with long ends at the left side gives a dainty touch.

White dotted Swiss with narrow black velvet ribbon is effective, and good results can also be had with flowered organdy and all-over lace or fancy tucking. Challis, veiling, linen and wash goods in general are appropriate. Embroidered nainsook and blue ribbon could be used to trim a dress of white India linon.

FIGURES NOS. 27 G, 28G, 29 G, 30 G and 31 G.—PRETTY SUMMER FROCKS.

(Illustrated on Page 41.)

FIGURE NO. 27 G.—GIRLS' YOKE DRESS.—A pretty dress for girls or misses is shown at this figure. The pattern, which is No. 6111 and costs 9d. or 20 cents, is in ten sizes from five to fourteen years and is also seen on page 48.



FIGURE NO. 26 G.—This illustrates a MISSSES' SURPLICE DRESS.—The pattern is No. 6102, price 1s. or 25 cents. (Described on this Page.)

A pretty effect is obtained in this frock of turquoise-blue silk gingham, relieved with ribbon and white all-over lace. The waist blouses all around and is tucked below the yoke. It closes at the back with buttons and buttonholes, and a straight collar is added. The sleeves are tucked at the top and have puffs at the elbow, below which they are faced

with the lace. Rows of narrow ribbon decorate the full, gathered skirt, which is attached to the waist. A ribbon sash bowed at the back is a pretty adjunct.

A dainty little frock would be of white dotted Swiss, with pale-blue ribbons. Lawn, organdy, wash silk, gingham, dimity and such fabrics may be used, with narrow edging or ribbon-run beading for decoration.

FIGURE NO. 28 G.—MISSSES' SHIRT-WAIST COSTUME.—This represents a Misses' costume. The pattern, which is No. 6066 and costs 1s. or 25 cents, is in five sizes from thirteen to seventeen years of age, and is shown in another effect on page 45.

This shirt-waist costume is made of tan linen, with stitching for completion. The skirt has five gores and may have gathers or an underfolded box-plait at the back. A circular flounce adds to the flare at the foot, and the material should be cut away beneath the flounce.

The shirt-waist is tucked on the shoulders and closes a little to the left of the centre in front. Lengthwise tucks are taken up in the back, and a strap-belt with crossed ends outlines the sloping line of the waist. A narrow band is concealed by the collar, which has a turn-over and closes at the back. Turn-overs similar to that on the collar complete the narrow cuffs, over which the bishop sleeves droop prettily.

Striped blue-and-white madras or gingham is dainty in a frock like this, and the turn-over can be of white worked in blue. Lawn, dimity

(Descriptions Continued on Page 44.)





*Pretty Summer Frocks*

THE DELINEATOR

DESCRIBED ON PAGE 40

JULY, 1902

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33 G

35 G



32 G

34 G

36 G

THE DELINEATOR

*Outdoor Modes for Juveniles*

DESCRIBED ON PAGE 44

42

JULY, 1902

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37 G

38 G

39 G

40 G

41 G

*Seasonable Styles for Misses and Children.*

THE DELINEATOR

DESCRIBED ON PAGES 46 AND 47

JULY, 1902

(Descriptions Continued from Page 40.)

and all the wash fabrics are recommended, with bands of insertion or the introduction of wash braid for elaboration.

FIGURE NO. 29 G.—MISSSES' COSTUME.—A costume for misses is represented at this figure. The pattern, which is No. 5933 and costs 1s. or 25 cents, is in five sizes from thirteen to seventeen years of age.

Pink figured cheviot and tucked lawn were associated in this frock, with appliqué and black ribbon to trim. The full waist is gathered to a round yoke, and a crush ribbon belt is bowed at the side. A straight collar is worn, and the elbow sleeves have a frill finish. A centre-back closing is arranged. The pattern provides for full-length sleeves and also for a Dutch round neck.

Two straight, gathered ruffles headed with the appliqué identify the skirt, which is of the popular five-gored order and may have the fulness at the back regulated by gathers or an underfolded box-plait.

White-dotted blue dimity is pretty for misses' frocks and would be attractive made up in this way. A sash of soft white silk is a becoming adjunct. White lawn, with blush-pink ribbons, is girlish and appropriate, and fancy tucking or all-over embroidery may be used for the yoke, or the neck may be in Dutch outline. White dotted Swiss, organdy, silk muslin, mull, batiste, nainsook, net, foulard, grenadine and light-weight woollens are also in demand.

FIGURE NO. 30 G.—GIRLS' FRENCH DRESS, WITH GUIMPE.—A pretty little frock is here shown. The pattern, which is No. 6068 and costs 9d. or 20 cents, is in eight sizes from three to ten years of age and is also illustrated on page 47.

In juvenile attire the French modes are very prominent. A frock in this style is here illustrated made of fine white nainsook, edging and rows of insertion giving an elaborate touch. The long body is gathered and puffs out becomingly in front, while the closing is effected at the back. A fancifully shaped bertha outlines the low, square neck, and the short sleeves are finished with frills. The skirt is gathered and joined to the body under a sash of ribbon.

The guimpe is made of fancy tucking and nainsook, with narrow edging to trim. It is drawn in at the waist on a shirr-string and closes at the back. Bishop sleeves finished with lace edged bands are introduced, and the straight collar is similarly trimmed.

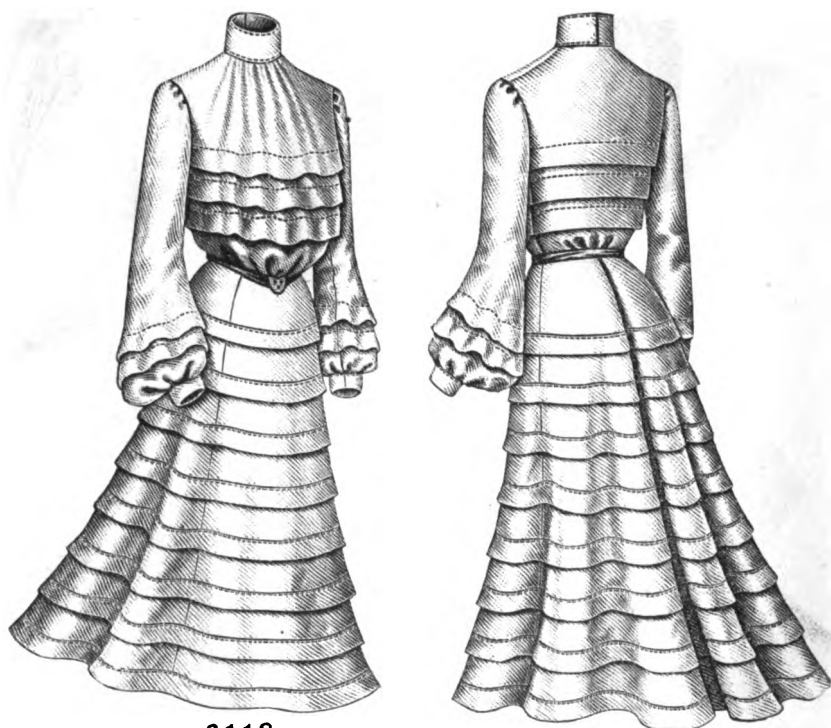
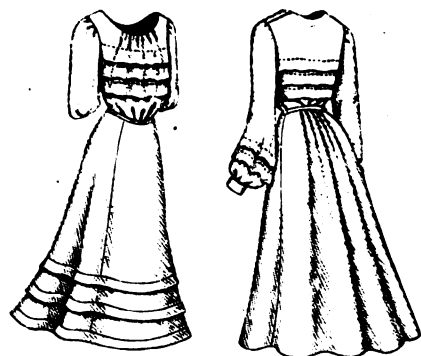
Some of the materials appropriate for this style of frock are plain and dotted Swisses, gingham, madras, lawn, dimity and piqué, with sheer goods for the guimpe. Blue wash silk is pretty with a guimpe of embroidered nainsook or all-over lace. A charming development would be of light-green sprigged organdy, trimmed with Valenciennes lace.

FIGURE NO. 31 G.—GIRLS' OR MISSSES' SAILOR COSTUME.—This represents a costume for girls or misses. The pattern, which is No. 6074 and costs 9d. or 20 cents, is in twelve sizes from three to fourteen years of age, and is again depicted on page 46.

Tucks modify the blouse of this sailor costume, which is made up in blue serge, with accessories of white. The blouse is tucked both at the back and in front, where it closes. The ends of the sailor collar follow the outline of a white facing in shield effect, and narrow bands complete

the sleeves. The circular skirt is laid in kilt plaits and joined to the blouse, which is made on a lining. A tie adds a smart touch.

White piqué is used for sailor frocks, and a collar of red will give a pretty touch of color. White flannel combines well with red or light or dark blue, and a chevron can be applied on the sleeve. Especially effective would be a suit of this type made up in white mohair, with accessories of light-blue taffeta. Linen, crash, denim, duck, Galatea and fabrics of a kindred



6118

6118

MISSSES' COSTUME: CONSISTING OF A TUCKED BLOUSE-WAIST OR BODICE, CLOSED AT THE LEFT SHOULDER AND SIDE, WITH HIGH, DUTCH ROUND OR LOW ROUND NECK, AND FULL-LENGTH OR ELBOW BISHOP SLEEVES; AND A FIVE-GORED FLARE SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND APPLIED FOLDS IN TUCK EFFECT, ANY OF WHICH MAY BE OMITTED.

(Described on Page 47.)

weave are desirable, folds of the material, stitched, or rows of braid in a contrasting color being used to trim.

FIGURES NOS. 32 G, 33 G, 34 G, 35 G AND 36 G.—OUTDOOR MODES FOR JUVENILES.

(Illustrated on Page 42.)

FIGURE NO. 32 G.—CHILD'S FRENCH COAT.—This illustrates a coat for little girls or boys. The pattern, which is No. 6048 and costs 6d. or 15 cents, is in five sizes from three to seven years of age.

A trim little top garment of black-and-white duck is here



depicted. The long French body supports a circular skirt, and a belt conceals the joining. A fancy collar stands out over the tops of the sleeves, and a shield of embroidery is headed by a standing collar of the same. Turn-back cuffs finish the sleeves, which are of the regulation coat shaping. Braid and edging supply the simple decoration.

Tan linen with a shield of red or blue would make a jaunty little coat, and large pearl buttons might be used for fastening. White mohair is also attractive, relieved with bands of heavy white lace. An artistic effect can be had by combining tan cloth of medium weight with a collar of all-over batiste embroidery. Serge, flannel, cheviot and materials of a kindred nature are advised.



FIGURE NO. 33 G.—MISSSES' TOILETTE.—This illustrates a Misses' jacket and dress. The jacket pattern, which is No. 6011 and costs 9d. or 20 cents, is in five sizes from

skirt is of five-gored shaping and has a gathered ruffle headed by a band of lace. Gathers or an underfolded box-plait may dispose of the fulness at the back.

Veiling in light blue will make up prettily, and the trimming may consist of bands of insertion. A sash of soft ribbon will give a pretty waist finish. Lawn, dimity, Swiss—plain and embroidered—and the various mercerized fabrics are appropriate. Moiré, cloth and pongee are used for the jacket. A smart development would be in mercerized linen, with bands of embroidery on the collar.

FIGURE NO. 34 G.—CHILD'S COAT, WITH SHAWL COLLAR.—An attractive coat is here shown. The pattern, which is No. 5949 and costs 6d. or 15 cents, is in seven sizes from two to eight years of age.

This coat suggests the box shaping and is made of light-blue cloth contrasted with white. A fly closing is provided, and square laps conceal the pockets inserted in the fronts. A shawl collar outlines the neck, and the two-seam sleeves are shaped in regular coat style. If preferred, a visible button closing may be employed and the collar cut in fancy outline.

Red is extensively used for children's coats and in mohair or flannel will be stylish with a lace collar. Blue serge is serviceable, and a removable collar of white piqué can be worn.



6066



6066

MISSSES' COSTUME: CONSISTING OF A SHIRT-WAIST OR SHIRT-BLOUSE, WITH OR WITHOUT THE BODY-LINING; AND A FIVE-GORED FLARE SKIRT, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND WITH OR WITHOUT THE CIRCULAR FLOUNCE FROM BE- NEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 48.)

twelve to sixteen years of age. The dress pattern, which is No. 5933 and costs 1s. or 25 cents, is in five sizes from thirteen to seventeen years of age.

The loose Eton or bolero jacket is as popular for misses as for their elders. Black taffeta was selected for the jacket shown at this figure, with lace for the shawl collar. The garment is side-plaited all around and is supported by a yoke. The slightly open neck is followed by the shawl collar. Three-quarter length bell sleeves are introduced and are plaited to correspond with the jacket. A sailor collar is also provided.

Challis was used for the dress, which has a full waist with Dutch round neck and elbow or full-length sleeves. The

FIGURE NO. 35 G.—MISSSES' TOILETTE.—At this figure a Misses' jacket and dress are depicted. The jacket pattern, which is No. 6088 and costs 9d. or 20 cents, is in five sizes from twelve to sixteen years of age, and is shown again on page 50. The dress pattern, which is No. 6102 and costs 1s. or 25 cents, is in five sizes from thirteen to seventeen years of age and is shown again on page 46.

Pink foulard was used to make this dress, with insertion and all-over lace for elaboration. The bodice is tucked on the shoulders, and the fronts lap in surplice fashion, revealing a chemisette. A centre-back closing is arranged, and the neck is finished with a straight collar. Elbow or full-length sleeves may be used, and a ribbon belt is worn.

A graduated, circular flounce modifies the three-piece skirt, which is appropriate for gathers or an underfolded box-plait at the back. A dip may be employed.

The jacket, which is known as the "coffee coat," is a jaunty mode of box Eton or bolero shaping. Light cloth was used to make it, a finish of black-and-white braid being given. A round collar completes the neck, and a circular frill may be added if greater width is required over the shoulders. The garment dips becomingly in front, where it may close if desired. Cir-

cular frills are also provided for the flowing sleeves, but they may be omitted, as well as the tabs on the fronts.

Red lady's-cloth makes a stylish wrap, and Irish lace may be used for the collar. With this jacket might be worn a dress of grass linen, plain or with embroidered dots of red. Mohair is also attractive in a jacket of this type, and white or colors may be chosen. Dimity, nainsook and silk and wool fabrics are recommended for the frock.

FIGURE NO. 36 G.—GIRLS' BOX-PLAIED COAT.—This illustrates a Girls' coat. The pattern, which is No. 6100 and costs 9d. or 20 cents, is in ten sizes for girls from three to twelve years of age, and may also be seen on page 51.

This stylish box-plaited coat is made up in black taffeta, with a collar of Limerick lace. A box-plait is taken up at each side of the centre of the front, and the back shows a similar arrangement. A sailor collar with square ends follows the outline of the neck, and the garment, which is in three-quarter length, may have a shawl collar if desired. Bands covered with lace complete the blouse sleeves.

A development in black moiré would be in good taste, and the collar might be of embroidered batiste or all-over point Venise. For the closing blue and gold enamelled buttons might be used. Mohair is also stylish for these coats and in dark blue will be very serviceable.

**FIGURES NOS. 37 G, 38 G, 39 G, 40 G AND 41 G.—SEASONABLE STYLES FOR MISSES AND CHILDREN.**

(Illustrated on Page 43.)

**FIGURE NO. 37 G. —LITTLE GIRLS' FRENCH DRESS.—**

This represents a Girls' dress. The pattern, which is No. 6046 and costs 6d. or 15 cents, is in seven sizes from two to eight years of age.

gathered to the body, a belt being included in the joining. A ribbon sash is bowed at the back.

White silk gingham will make a pretty little frock,



6102



6102

**MISSES' DRESS: CONSISTING OF A SURPLICE WAIST OR BODICE, CLOSED AT THE BACK, WITH FULL-LENGTH OR ELBOW SLEEVES; AND A THREE-PIECE SKIRT WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND A GRADUATED CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT MAY BE CUT AWAY.** (Described on Page 48.)

with ribbon-run beading. Lawn, dimity and similar fabrics are also much used. For party wear white India linen will give good results, rows of insertion let in affording garniture.



6074



6074



**GIRLS' OR MISSES' SAILOR COSTUME, WITH BLOUSE IN FRENCH STYLE BUT-TONED TO THE NECK, AND HAVING A SAILOR OR SHAWL COLLAR, AND AN ATTACHED CIRCULAR KILTED SKIRT.**

(Described on Page 48.)

A simple little frock is here shown made of dotted Swiss, relieved with edging and insertion. The neck is in square Dutch outline, and the long body is gathered both at the front and at the back, where a closing is made. Bretelles that taper to the waist-line give a broad-shouldered effect, and the short puff sleeves are banded. The full skirt is

**FIGURE NO. 38 G.—LITTLE BOYS' SUIT.—** A suit for little boys is here illustrated. The pattern, which is No. 6090 and costs 9d. or 20 cents, is in four sizes from three to six years of age, and may be seen again by referring to page 57.

White piqué and lawn were associated in this suit, ruffles of embroidery giving an elaborate touch. The jaunty short jacket is seamed under the arms and flares becomingly in front. The sleeves are of regular coat shaping.

The trousers are shaped with the regulation inside and outside leg seams and a centre seam, darts adjusting them over the hips.

A wide collar is the salient feature of the blouse, which droops all around and closes under a box-plait at the centre of the front. Turn-back cuffs finish the sleeves.

Velvet, cloth and flannel are sometimes used for these suits, with linen or wash silk for the blouse. A suit of dark-blue velvet may have a finish of silk braid, and a China silk blouse will be pretty worn with it.

**FIGURE NO. 39 G.—GIRLS' OR MISSES' FROCK.—** This represents a Misses' or Girls' dress. The pattern, which is No. 6076 and costs 9d. or 20 cents, is in ten sizes from five to fourteen years of age, and is also shown on page 47.

Edging, insertion and ribbon-run beading elaborate this frock, for which pink mercerized gingham was here used,

with a yoke of tucked linen lawn and sleeves of the same material plain. The waist droops all around and has a distinctive feature in the bolero, which is rounded away both at

FIGURE NO. 41 G.—LITTLE GIRLS' FROCK, WITH GUIMPE.—A pretty frock is here illustrated. The pattern, which is No. 6001 and costs 6d. or 15 cents, is in six sizes from two to seven years of age.

A quaint short-bodied effect is obtained in this little frock, which suggests the Empire modes and is made up of dotted dimity, decorated with ribbon-run beading. The body, topped by a shallow yoke, is low and rounding at the neck, and supports a full skirt, finished around the lower edge with a deep hem. The sleeves are slashed on the outside and are in cap style.

Tucked and plain nainsook are combined in the guimpe, with insertion and narrow edging for trimming. The fulness at the waist is regulated by a tape inserted in a casing, and a band collar completes the neck. The bishop sleeves are shirred to form frills at the wrists and are decorated with edging to correspond with the neck.

Dotted Swiss with pale-blue ribbon bows will give a dainty effect, and all-over embroidery may be used for the guimpe. Linen lawn, nainsook, gingham and soft woollens are recommended.



6076

6076

GIRLS' OR MISSES' DRESS, WITH ATTACHED, STRAIGHT FULL SKIRT, AND WITH OR WITHOUT THE BOLERO AND SLEEVE CAPS.  
(Described on Page 49.)

the back and front. A deep yoke is introduced, and a narrow band finishes the neck. The blouse sleeves drooping over bands have deep caps of the pink fabric, giving the effect of over-sleeves. The full skirt is gathered all around and is joined to the waist under a belt.

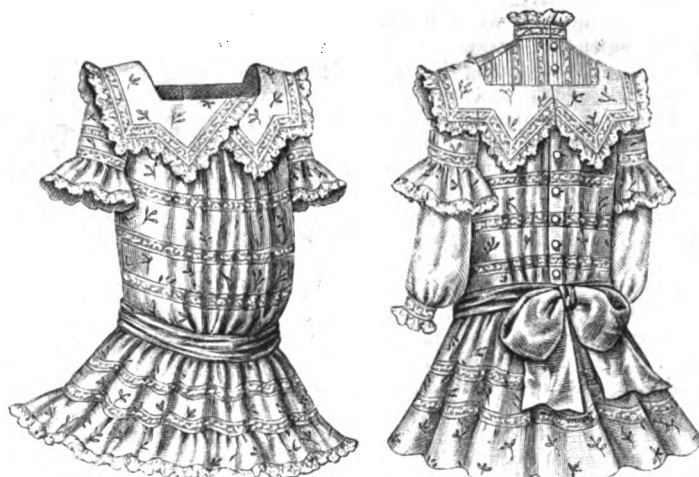
Gingham, madras, percale, lawn, dimity and similar fabrics are selected for girls' dresses, and wash braid or embroidery may be used to trim. White silk gingham would make up nicely, with a sash of pale blue or pink ribbon.

FIGURE NO. 40 G.—MISSES' TOILETTE.—This combines a Misses' shirt-waist and skirt. The shirt-waist pattern, which is No. 6099 and costs 9d. or 20 cents, is in five sizes from thirteen to seventeen years of age, and is again depicted on page 53. The skirt pattern, which is No. 6078 and costs 9d. or 20 cents, is in five sizes from thirteen to seventeen years of age, and is differently illustrated on page 55.

Blue-dotted white foulard gives a pleasing development in this shirt-waist frock, with insertion and narrow ribbon to trim. The skirt is of five-gored shaping and has a graduated, gathered flounce that gives a becoming flare at the bottom. Gathers or an inverted box-plait may regulate the fulness at the back, and the use of a dip is optional.

The shirt-waist is gathered at the neck and may have the fulness at the waist-line in front gathered or adjusted to the figure by a belt. The back has a pointed yoke-facing and has slight fulness at the waist. A band of the insertion conceals the closing in front, and the straight collar has turn-overs of lace and a tie of black satin. Band cuffs confine the bishop sleeves, but they may be cut off in elbow length or replaced by shirt-waist sleeves with link cuffs. A ribbon sash bowed at the back with long ends is a stylish adjunct.

All the wash fabrics are fashionable for shirt-waist suits, and a plain finish may be given if preferred. Pale-blue silk gingham dotted in white will be pretty, and a stock and belt of white may be worn. White dimity with a green figured design will make a dainty and cool dress for Summer. Figured blue-and-white lawn also gives charming results, with insertion and narrow edging.



6068

6068

GIRLS' FRENCH DRESS, WITH ATTACHED FULL SKIRT, AND WITH OR WITHOUT THE GUIMPE OR BODY LINING.

(Described on Page 49.)

urement of about three yards and one-fourth is afforded in the middle sizes at the lower edge.

White India linen would be smart, with a scarlet silk belt. For more dressy occasions crêpe cloth, veiling, pongee, grenadine and granite cloth are appropriate.

We have pattern No. 6118 in five sizes for misses from



thirteen to seventeen years of age. For a miss of fifteen years, the costume requires five yards and seven-eighths of material forty-four inches wide, with a yard and a half of

one of that type depicted on page 46, blue and white French flannel were utilized, and decorated with machine-stitching. Figure No. 31 G also introduces this design.

The blouse is tucked at the back and front and droops all around in the characteristic manner. The closing is made at the centre of the front to the neck with buttons and buttonholes, and a body lining gives support. The essential broad-shouldered effect is heightened by a collar that may follow either the shawl or sailor outline. Straight cuffs complete the bishop sleeves, and a silk tie gives an ornamental touch. A circular kilted skirt is attached to the blouse and sets out prettily at the lower edge.

White butcher's linen would be pretty with a collar of pale-blue cotton moiré trimmed with wash lace. White mohair or flannel is also smart, and scarlet may be strikingly introduced in a tie or sash. Adaptable to the mode are serge, lady's-cloth, alpaca, cashmere, étamine, duck, piqué, gingham, mercerized goods and tailor suitings.

We have pattern No. 6074 in twelve sizes from three to fourteen years of age. For a girl of nine years, the costume requires five yards and one-eighth of material twenty-seven inches wide, with five-eighths of a yard of contrasting material in

the same width for the collar. Price of pattern, 9d. or 20 cents.



6082



6082

GIRLS' OR MISSES' RUSSIAN DRESS, WITH BOX-PLAIED BACK SHAWL OR SAILOR COLLAR AND REMOVABLE SHIELD.

(Described on Page 50.)



material in the same width for eight folds. Price of pattern, 1s. or 25 cents.

#### No. 6066.—MISSES' COSTUME.

White piqué gives a note of contrast to the mode pictured on page 45 in a development of striped gingham; another illustration appears at figure No. 28 G. A shirt-waist or blouse is included in the costume and is tucked at the back, and to yoke depth in front, the closing being arranged slightly at the left of the centre with buttons and buttonholes. The waist droops in front over a strap-belt, and a turn-over ornaments the removable collar. Corresponding sections are displayed on the cuffs which finish the bishop sleeves and close on the inside with buttons and buttonholes. A body lining in four pieces may be used.

Five gores shape the skirt, which flares at the lower edge, where in the middle sizes it measures about three yards and one-fourth. An inverted box-plait or gathers may be used at the back, and a circular flounce, from beneath which the skirt should be cut away, may be made an additional feature.

Blue mercerized linen will be stylish, with braid or Arabe lace for garniture. Batiste, lawn, piqué, foulard and other dress fabrics are appropriate. White and blue dimity would be very attractive with bands of insertion and a ribbon stock and belt.

We have pattern No. 6066 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the costume without flounce requires seven yards and three-fourths of material twenty-seven inches wide; with gores cut away beneath flounce, eight yards and one-fourth of goods in the same width, each with one yard of piqué twenty-seven inches wide for belt, turn-overs and bands to trim. Price of pattern, 1s. or 25 cents.

#### No. 6074.—GIRLS' OR MISSES' SAILOR COSTUME.

Sailor costumes are universally becoming, and for the

#### No. 6102.—MISSES' DRESS.

Surplice effects are being introduced with much favor, and the waist included in the costume pictured on page 46 and at figures Nos. 26 G and 35 G represents a



6111



6111

GIRLS' OR MISSES' DRESS, WITH YOKE, BLOUSE WAIST, FANCY FULL-LENGTH OR ELBOW SLEEVES, AND ATTACHED GATHERED SKIRT.

(Described on Page 50.)

popular fancy. In the first instance mist-blue dotted dimity trimmed with insertion was used for the dress, the fronts being tucked on the shoulders and shaped to frame a chemise of all-over lace headed by a standing collar. The back is also tucked at each side of the closing, which is effected with buttons and buttonholes. Fullness appears at the waist-

line of the back and in front, where a pretty, bouffant effect is obtained. The bishop sleeves, tucked at the top, may be in elbow length drooping over hands, or they may be continued to full length and puff out in the new way. A lining supports the waist and sleeves.

A three-piece skirt, dart-fitted over the hips, completes the costume, and an inverted box-plait or gathers may remove the fulness at the back. The flare at the lower edge, which in the middle sizes measures about three yards, is emphasized by a graduated, circular flounce, from beneath which the skirt may be cut away, and the dip may be defined if desired. A pretty adjunct is the crush belt of ribbon.

One of the charming Dolly Varden muslins would be dainty, with Valenciennes lace decorations and a du Barry sash of panne or black velvet ribbon. Pale-yellow silk muslin would also be stylish. Lawn, organdy, dotted Swiss, foulard, nainsook, linens, mercerized goods, Summer silks and various woollen fabrics are recommended.

with embroidery. At figure No. 39 G another illustration is given. A rounding yoke heads the waist, which displays fulness at the top and lower edge, the closing being effected at the back with buttons and buttonholes. Sleeves of the bishop type gathered into narrow bands are employed, and caps irregularly shaped at the lower edge may be used or not, according to fancy. The bolero sections have rounding edges that reveal the blousing front and back in becoming style. A band completes the neck, and frills are a decorative point. A straight, gathered skirt is attached to the waist, and a deep hem finishes it at the lower edge. Included



6112



6112



6112

MISSSES' BOX-PLAITED COAT, IN REGULAR OR SHORT THREE-QUARTER LENGTH WITH SHAWL OR SAILOR COLLAR, AND WITH OR WITHOUT THE SLEEVE LINING.

(Described on Page 51.)

We have pattern No. 6102 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the dress with gores cut away beneath flounce requires eight yards of material twenty-seven inches wide; with gores not cut away beneath flounce, nine yards and one-fourth in the same width, each with three-eighths of a yard of all-over lace eighteen inches wide for the chemisette. Price, 1s. or 25 cents.

No. 6076.—GIRLS' OR MISSSES' DRESS.

A bolero may be made the salient feature of the dress pictured on page 47 developed in china-blue dimity, relieved

in the joining is a belt, and a body lining acts as foundation for the waist.

Pink-and-white Summer silk dotted in black would be dainty with trimmings of Mechlin or Cluny lace. Smart results are also achieved with organdy, dotted and plain Swiss, nainsook, mull, batiste, wash silk and soft woollen materials.

We have pattern No. 6076 in ten sizes for girls from five to fourteen years of age. To make the dress for a girl of nine years, will require five yards of material twenty-seven inches wide. Price of pattern, 9d. or 20 cents.



No. 6068.—GIRLS' FRENCH DRESS.

The unique disposition of the trimming is a feature of this frock, shown on page 47, which was developed in

rose-pink lawn, elaborated with white lace. The dress, which may be seen in another development at figure No. 30 G, is in picturesque French style, displaying the characteristic long waist that has fulness in front and at the back, where the closing is made with buttons and buttonholes. The low, square outline of the neck is followed by a fancifully shaped bertha extending over the tops of quaint abbreviated sleeves that are lengthened by frills of the material edged with lace. A full skirt is attached to the waist, and a ruffle headed by insertion may adorn the lower edge. A sash is a dressy accessory.

The pattern provides a guimpe of nainsook and tucking which closes at the back with buttons and buttonholes; a

shirt-string holds it in place at the waist. Its use is optional, however, as is also that of the body lining. Bands of insertion bordered with edging complete the neck and the wrists of the bishop sleeves. White dotted Swiss, with lace incrustations and a lining of blush-pink taffeta, would be charming for a little tot, or one of the rose-patterned Pompadour muslins might replace it. Sashes of panne ribbon are appropriate, with frocks of mull, lawn, dimity, India linen, wash and China silk and net.

We have pattern No. 6068 in eight sizes for girls from three to ten years of age. For a girl of five years, the dress requires three yards and one-eighth of material thirty-six inches wide, with half a yard of nainsook thirty-six inches wide for sleeves and half a yard of fancy tucking eighteen inches wide for simulating yoke, for the guimpe. Price of pattern, 9d. or 20 cents.



#### No. 6082.—GIRLS' OR MISSES' RUSSIAN DRESS.

Numerous stylish frocks are now exhibited in linen, and the mode shown on page 48 is of this fashionable material in blue, relieved with white piqué. A removable shield topped by a standing collar plays an important part in the dress, which has a box-plaited back and straight fronts that lap broadly and close with buttons and buttonholes. The collar may be of shawl or sailor shaping and stands out over the tops of the sleeves, which are of the conventional bishop order drooping over wristbands. A strap-belt adds a finishing touch.

Buff Galatea would be *chic* with decorations of Irish point embroidery. Red is in favor among the ultra-fashionable and would be striking combined with Venise lace.



6098



6098

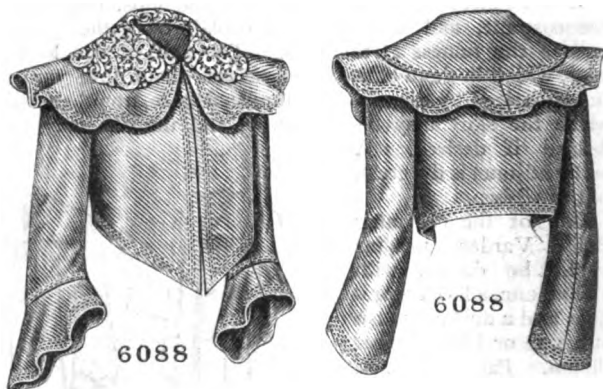
MISSES' COAT, IN FULL OR THREE-QUARTER LENGTH, WITH SHAWL COLLAR, FLY OR VISIBLE CLOSING AND BISHOP OR FLOWING SLEEVES.

(Described on Page 51.)

We have pattern No. 6082 in eleven sizes from four to fourteen years of age. For a girl of nine years, the dress requires four yards and one-fourth of material twenty-seven inches wide, with a yard and one-fourth of piqué in the same width for shield, belt, wristbands and bands to trim. Price of pattern, 9d. or 20 cents.

#### No. 6111.—GIRLS' OR MISSES' DRESS.

An elaborate effect is given the mode illustrated on page 48 and at figure No. 27 G by tucks, and in the former in-



MISSES' BOX ETON OR BOLERO JACKET, WITH FLOWING SLEEVES IN EITHER OF TWO STYLES AND WITH OR WITHOUT THE TAILS OR THE ROUND COLLAR FROM WHICH THE CIRCULAR FRILL MAY BE OMITTED. (KNOWN AS THE COFFEE COAT.)

(Described on Page 51.)

stance dimity showing a Dresden design was used in combination with all-over embroidery and insertion. Tucks are arranged below the square yoke and the blouse droops becomingly all around. Puffs give style to the sleeves, which have tucked caps at the top and may be in elbow length, or in full length with the linings faced in cuff effect.

The closing is made at the back with buttons and buttonholes, and a straight collar completes the neck. A lining is used as a support for the waist. The full, straight skirt is joined to the waist and has a deep hem as a finish for the lower edge. A ribbon belt provides a final dressy touch.

Cream colored batiste would be charming, with accessories of pale-blue panne ribbon. Swiss, silk and nainsook, lawn and woollens are worn.

We have pattern No. 6111 in ten sizes from five to fourteen years of age. To make the dress for a girl of nine years, requires four yards and three-fourths of material twenty-seven inches wide, with one yard of all-over embroidery eighteen inches wide for covering the collar, yoke and lower part of sleeves. Price of pattern, 9d. or 20 cents.



## No. 6112.—MISSSES' BOX-PLAITED COAT.

This attractive design is exhibited on page 49 developed in black taffeta, and a relief note is supplied in a collar of Irish

thirteen to seventeen years of age. To make the coat in three-quarter length, for a miss of fifteen years, will require five yards and seven-eighths of material twenty-seven inches wide, or three yards fifty-four inches wide; the coat in full length, seven yards and one-fourth of goods twenty-seven inches wide, or three yards and one-half fifty-four inches wide. Price of pattern, 9d. or 20 cents.



6100

6100

GIRLS' BOX-PLAITED COAT, IN THREE-QUARTER LENGTH, WITH SAILOR OR SHAWL COLLAR.

(Described on this Page.)



## No. 6088.—MISSSES' BOX ETON OR BOLERO JACKET.

A stylish jacket or "coffee coat" is shown at figure No. 35 G, and again on page 50, where broadcloth was used for development, a lace collar adding an air of distinction. The mode, of the box Eton type, partakes of the character of a bolero jacket and fits comfortably, the fronts describing points at the lower edge. The sleeves may be fashioned in flowing style in regulation length, or they may be shortened

and finished with or without circular frills. A circular frill may also adorn the round collar, and tabs drawn through rings may be added for ornament, but both may be dispensed with.

Fawn broadcloth with Arabe lace would be *chic*, and red serge is very attractive for country use. Black peau de soie is in favor for a garment of this description, and the collar may be faced with white satin overlaid with lace. Conservative tastes also incline to tailor and dress goods, moiré, peau de soie, cheviot, and pongee which give excellent results.

We have pattern No. 6088 in five sizes for misses from twelve to sixteen years of age. For a miss of fifteen years, the jacket requires a yard and three-fourths of material fifty-four inches wide, with three-eighths of a yard of all-over

lace. The coat, which may be in regular or short three-quarter length, displays box-plaits arranged at the back and front, and the closing is made at the centre with buttons and buttonholes. Straight bands finish the two-seam bishop sleeves, which may be mounted on close linings, and a collar that may be of either the shawl or sailor shaping is provided as an ornamental feature.

Pongee would be smart with Arabe lace and black satin decorations. Moiré is in great favor, as are also serge, cheviot, broadcloth, peau de soie and cravenette.

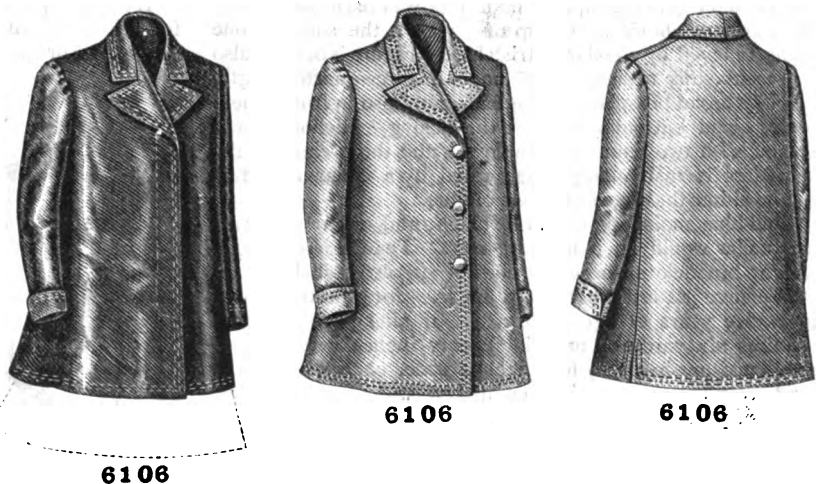
We have pattern No. 6112 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the coat in short three-quarter length requires seven yards and one-half of material twenty inches wide, or three and one-eighth yards fifty-four inches wide; the regular three-quarter length coat, eight yards and one-half twenty inches wide, or three and three-fourths yards fifty-four inches wide, each with five-eighths of a yard of all-over lace eighteen inches wide for the collar. Price, 9d. or 20 cents.

## No. 6098.—MISSSES' COAT.

The full-length and three-quarter coats are essentially correct, and charming examples are pictured on page 50 in cloth, machine-stitched, and also in taffeta relieved with an Irish lace collar. The coat, which may be made in full or three-quarter length, displays vents introduced at the lower part of the under-arm seams, and either a fly or visible button closing may be made at the front. The two-seam bishop sleeves that droop over straight cuffs may be replaced by flowing sleeves of the one-seam order, and a shawl collar is a stylish adjunct that emphasizes the breadth of the shoulders. Openings may be made in either or both under-arm seams for convenience in lifting the skirt, and welts conceal the openings to upright pockets.

Old blue moiré would be stylish contrasted with a collar of Irish lace. Peau de soie, cheviot and serge are used.

We have pattern No. 6098 in five sizes for misses from



6106

6106

6106

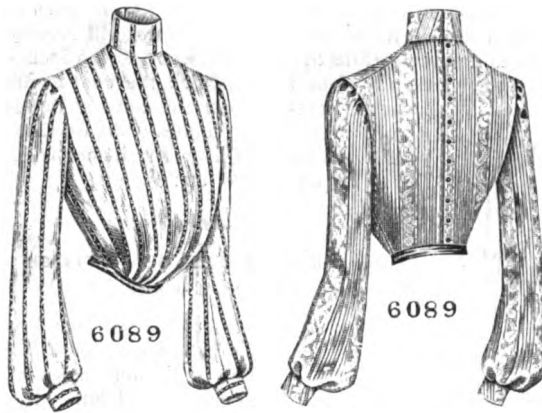
GIRLS' BOX-COAT, IN THREE-QUARTER LENGTH, CLOSED WITH VISIBLE BUTTONS OR A FLY.

(Described on Page 52.)

lace eighteen inches wide for covering the collar. Price, 9d. or 20 cents.

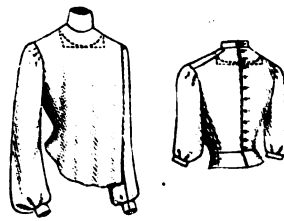
## No. 6100.—GIRLS' BOX-PLAITED COAT.

Black is extremely fashionable for jackets and coats for



MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE, CLOSED AT THE BACK, WITH HIGH OR DUTCH ROUND OR SQUARE NECK AND FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND WITH OR WITHOUT THE BODY LINING.

(Described on this Page.)



6089



MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE, CLOSED AT THE BACK WITH DEEP POINTED YOKE, HIGH, POINTED OR DUTCH ROUND NECK, FULL LENGTH OR ELBOW BISHOP SLEEVES, AND WITH OR WITHOUT THE APPLIED BOX-PLAIT AT THE BACK OR THE BODY LINING.

(Described on Page 53.)



the younger generation, and in taffeta was used for making the garment shown at the top of page 51, the sombre tone being relieved by a collar of Irish lace. Figure No. 36 G also represents this design. The mode, in three-quarter length, displays broad box-plaits at the back, and also in front, where buttons and buttonholes effect the closing. Bishop sleeves shaped with two seams are employed, and the breadth of the shoulders is fashionably exaggerated by a collar that may follow either the shawl or sailor outline.

Dull-blue moiré piped with black and with an Irish lace collar would be extremely smart. Peau de soie, light-weight broadcloth, serge and cheviot are also stylish.

We have pattern No. 6100 in ten sizes for girls from three to twelve years of age. For a girl of nine years, the coat requires six yards of material twenty inches wide, or two yards and one-half fifty-four inches wide, each with half a yard of all-over lace eighteen inches wide for the collar. Price of pattern, 9d. or 20 cents.

#### No. 6106.—GIRLS' BOX COAT.

Box styles continue in popularity, and a coat of that shaping appears at the foot of page 51 made of light-tan cloth and also of black taffeta. The coat, in three-quarter length, has vents introduced at the lower ends of the under-arm seams, and a rolling collar and revers add style to the neck. Visible buttons or a fly may effect the closing, and turn-back cuffs ornament the two-seam sleeves.

Black moiré would be *chic*, with a lace collar introduced as the chief feature. Peau de soie, light-weight broad-

cloth, cheviot and serge are used.

We have pattern No. 6106 in eight sizes for girls from five to twelve years of age. For a girl of nine years, the coat needs three yards and three-fourths of material twenty-seven inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 9d. or 20 cents.

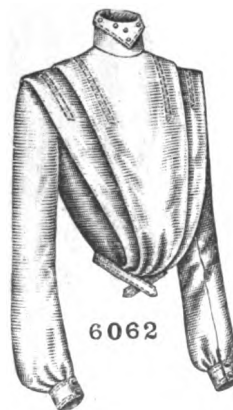
#### No. 6089.—MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE.

Charming adaptations are given of the mode pictured in the accompanying engravings, with the popular back closing. Developments in all-over embroidery, fancy tucking and fancy waisting displaying fag-goting are exhibited. Fulness appears at the waist-line of the front, which pouches attractively, and

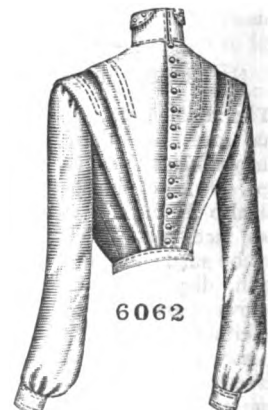
the back, closing with buttons and buttonholes, sets smoothly and is lengthened by a skirt section. A band and high collar may finish the neck, although, if preferred, either a Dutch round or square outline may be substituted. Bands complete the bishop sleeves, which, however, may be similarly treated in elbow length. The pattern supplies a lining consisting of backs and a dart-fitted front seamed at the centre. A belt of ribbon follows the dip outline.

Dotted Swiss in white or any of the dainty colors in which it comes would make up attractively, with lace medallions set in, in yoke effect. The exquisite Dolly Varden muslins are also appropriate. A dainty result may be achieved with Nile-green silk gingham, or blush-pink beige with lustrous, silken surface; the collar should be of black taffeta embroidered in white silk. French knots are also fashionable for decoration, and lace medallions may be set in. Batiste, mull, organdy, lawn, dimity, nainsook and woollens respond well to the mode.

We have pattern No. 6089 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the



6062



6062

MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE, CLOSED AT THE BACK, WITH HIGH OR DUTCH ROUND OR SQUARE NECK AND FULL-LENGTH OR ELBOW BISHOP SLEEVES AND WITH OR WITHOUT THE BODY LINING. (KNOWN AS THE "GIBSON" SHIRT-WAIST.)

(Described on Page 53.)

pattern calls for four yards and one-eighth of material eighteen inches wide, or two yards and seven-eighths twenty-seven inches wide. Price of pattern, 9d. or 20 cents.

No. 6083.—MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE

Waists that close at the back are conspicuous this season, and charming adaptations are exhibited in an endless variety of colorings. Metallic-blue dimity and all-over embroidery were used for developing this mode, pictured on page 52, and ribbon-run beading furnished the decoration. The waist, which blouses in front, is headed by a yoke, finished with the neck-band supporting the collar, and fulness is displayed at the waist-line of the back, where the closing may be concealed under a box-plait arranged at the centre. The neck, however, may be shaped in a pointed or Dutch round effect, if preferred. The bishop sleeves may be in full length, drooping over narrow wristbands, or they may be banded in jaunty elbow length. The finishing touch is supplied in a crush ribbon belt, and the pattern provides a lining consisting of backs and a front for foundation, if desired.

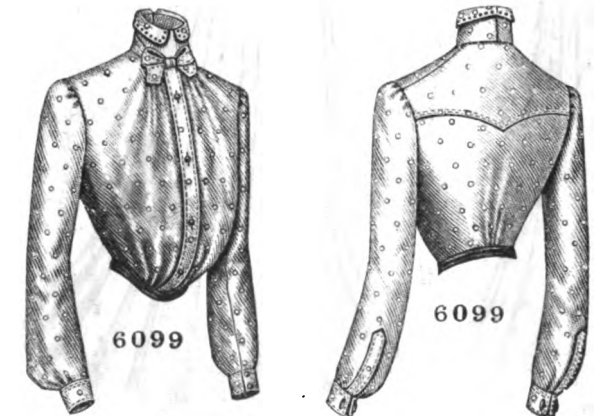
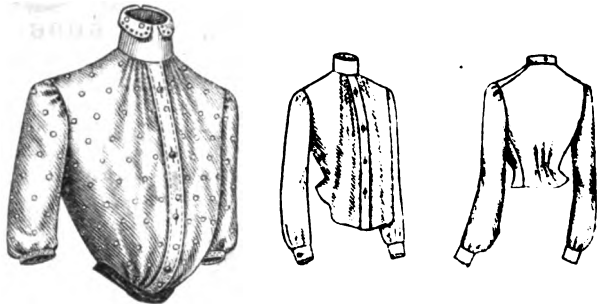
Pale-yellow dotted Swiss would be fashionable, with decorations of Irish lace medallions and a suggestion of black velvet. Organdy, nainsook, lawn, India linon, mull, batiste, silk, and woollen fabrics respond satisfactorily to the mode.

We have pattern No. 6083 in five sizes for misses from thirteen to seventeen years of age. To make the shirt-waist for a miss of fifteen years, requires three yards of material twenty-seven inches wide, with three-fourths of a yard of all-over embroidery eighteen inches wide, to cover collar and yoke. Price of pattern, 9d. or 20 cents.



No. 6062.—MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE.

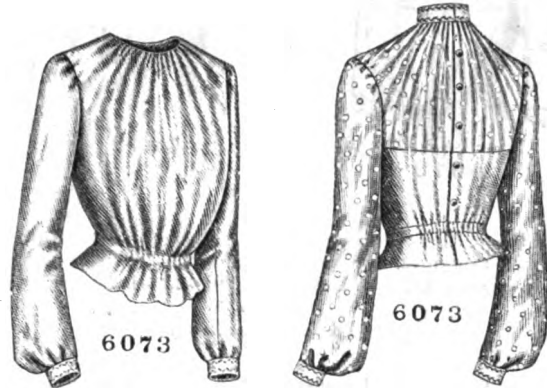
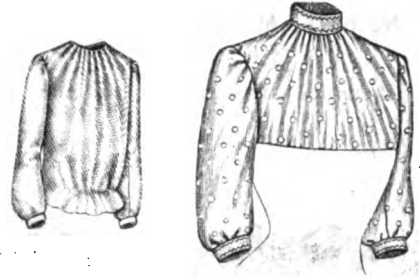
Waists that close at the back are too becoming to be abandoned for other designs. Pale yellow piqué made up attractively in this mode, depicted on page 52, and machine-stitching provided the decoration. Two plaits are taken up on each shoulder in "Gibson" style and



MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE, WITH SHIRT-WAIST SLEEVES OR FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND WITH OR WITHOUT THE BACK-YOKE FACING OR BODY LINING. (Described on this Page.)

extend to the waist-line both back and front, a strap-belt outlining a becoming slope. The full-length bishop sleeves finished with narrow cuffs may be shortened to

the elbow and droop over bands. A high-necked effect may be given by a collar that supports a turn-over and conceals the neck-band, but, if preferred, a Dutch round or square neck



GIRLS' OR MISSSES' PEASANT GÜMPE OR WAIST-SLIP, SHIRRED AT REGULATION OR FRENCH BELT LINE DEPTH OR CUT OFF IN YOKE STYLE, WITH HIGH OR DUTCH ROUND NECK AND WITH FULL-LENGTH OR ELBOW BISHOP SLEEVES. (Described on Page 54.)

may be introduced instead. A lining including backs and a dart-fitted front may be used as foundation.

White cotton moiré would be *chic* with a white stock and scarlet tie. Mercerized linen also gives good results, and cotton chevot, lawn, butcher's linen, piqué, Galatea, duck, taffeta and cloth are extensively used.

We have pattern No. 6062 in seven sizes for misses from ten to sixteen years of age. For a miss of fifteen years, the shirt-waist requires three yards and five-eighths of material twenty-seven inches wide. Price of pattern, 9d. or 20 cents.



No. 6099.—MISSSES' SHIRT-WAIST OR SHIRT-BLOUSE.

Simple designs in shirt-waists are much in evidence and one conforming to all demands is illustrated in the adjacent column in mercerized goods. It is also pictured at figure No. 40 G. Gathers regulate the fulness at the waist-line of the back, which may be topped by a pointed yoke-facing, and also at the neck in front. The closing is effected with buttons and buttonholes through a box-plait arranged at the centre, and the fulness at the belt may be adjusted as desired. Neck completion is afforded in a stock with turn-overs that is worn over the neck-band, and ties may be bowed tastefully at the throat. A variety of sleeve effects is supplied, bishop sleeves in full length gathered into cuffs that button on the inside, or in elbow length drooping over bands, being provided; or those of the regulation shirt-waist order, finished with cuffs designed for links, may replace them. A body lining consisting of a back seamed at the centre, and dart-fitted fronts may be utilized for foundation, if necessary. A ribbon belt finishes the waist.

White dotted Swiss, with elbow sleeves, would be pretty, and pearl bullet buttons would be appropriate for the closing. Lawn, nainsook, dimity, mull, grass and butcher's linen and shirt-waist materials in general are advocated.

We have pattern No. 6099 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the shirt-waist requires three yards and three-eighths of material twenty-seven inches wide. Price of pattern, 9d. or 20 cents.



**No. 6073.—MISSSES' OR GIRLS' PEASANT GUIMPE OR WAIST-SLIP.**

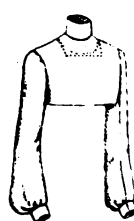
Pretty adjuncts of many of the season's frocks are



6072



6072



MISSSES' OR GIRLS' GUIMPE OR WAIST SLIP, WITH HIGH OR DUTCH ROUND OR SQUARE NECK AND FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND SHIRRED AT THE BELT-LINE OR CUT OFF IN YOKE STYLE.

(Described on this Page.)

guimpes, and the mode illustrated on page 53 may be utilized as such, or fashioned for a waist-slip to be worn under transparent fabrics serving as a foundation and to hold the waist out properly. The mode, shown in dotted silk and lawn ornamented with fancy stitches is gathered at the top under a collar, but a Dutch round neck may be adopted instead, and the closing is made at the back with buttons and buttonholes. Shallow bands finish the bishop sleeves, but if preferred, they may be made to droop over bands in jaunty elbow length. The garment may be shirred at regulation or French belt-line depth or cut off in yoke style, as preferred.

Fancy all-overs, in tucking or embroidery or elaborated with faggoting, may be employed for the guimpe, and for the waist-slip organdy lining, lawn and China silk may be utilized.

We have pattern No. 6073 in seven sizes from two to fourteen years of age. For a girl of eight years, when used as a guimpe will require a yard and seven-eighths, of material twenty inches wide; when used as a waist-slip a yard and seven-eighths thirty-six inches wide. Price, 6d. or 10 cents.

**No. 6072.—MISSSES' OR GIRLS' GUIMPE OR WAIST-SLIP.**

Since both high and low necks are worn during warm weather, guimpes accompany many frocks. The garment depicted above in all-over lace or tucking associated with silk, will be found desirable for wear as a guimpe or as a waist-slip with frocks of thin materials made without a body lining. The mode is in high-necked style, completed with a standing collar; although provision is made for a Dutch round or square neck, according to fancy. Bands complete the bishop sleeves in full-length, but if elbow length be preferred, they may be shortened and similarly finished. The guimpe may be shirred at the belt line, or cut off in yoke style.

Fanciful effects may be achieved with strips of nainsook and embroidery or tucking, joined with faggoting; or all-

over net, embroidery, tucking or lace may be utilized.

We have pattern No. 6072 in six sizes from six to sixteen years of age. For a miss of twelve years, the guimpe requires one yard of silk twenty inches wide for elbow sleeves, or a yard and three-eighths of silk for full-length sleeves, each with a yard and one-eighth of all-over lace or tucking eighteen inches wide for collar, bands and simulating yoke. Price of pattern, 6d. or 10 cents.

**No. 6096.—MISSSES' OR GIRLS' TWO-SEAM BISHOP SLEEVE.**

An innovation in sleeves is the artistic creation designated as the du Barry or mandolin style, and of this order is the design illustrated herewith developed in black taffeta, decorated with appliqué. The sleeve, which is desirable for jackets, coats, etc., is of the bishop order and shaped with two seams. A comfortable adjustment is displayed at the top, the mode widening in a manner suggestive of a mandolin at the lower edge, where gathers control the fullness under bands. A close-fitting lining may be used for a foundation if desired.

A coat of black moiré would be stylish with sleeves of this type. Peau de soie, pongee, cheviot, serge, broadcloth and cravenette are fashionable materials.

We have pattern No. 6096 in seven sizes from four to sixteen years of age. For a miss of twelve years, a pair of sleeves requires a yard and three-eighths of material twenty-



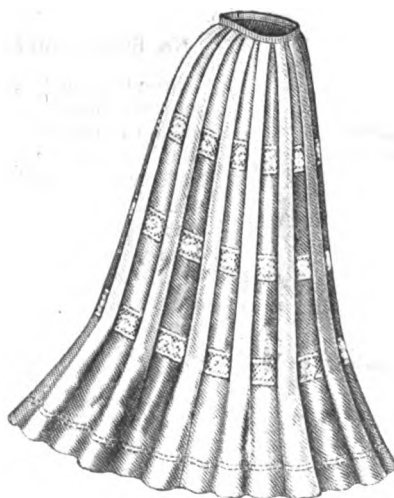
6096



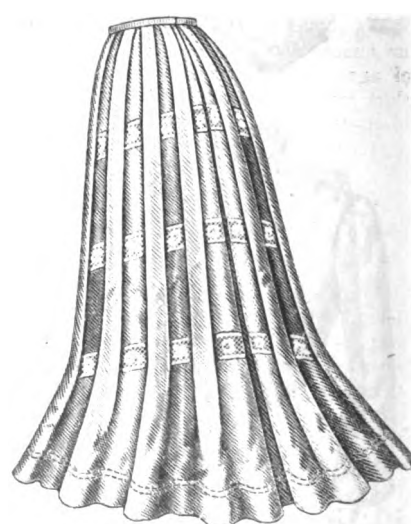
6096

MISSSES' OR GIRLS' TWO-SEAM BISHOP SLEEVE, IN DU BARRY OR OR MANDOLIN STYLE, WITH OR WITHOUT CLOSE LINING: FOR COATS, JACKETS, ETC.

(Described on this Page.)



6108



6108

MISSSES' SKIRT, WITH INVERTED BOX-PLAIT AT THE BACK: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT, AND A FIVE-GORED SKIRT BOX-PLAIED TO FLOUNCE DEPTH.

(Described on Page 55.)

seven inches wide, or three-fourths of a yard fifty-four inches wide. Price of pattern, 6d. or 10 cents.

**No. 6108.—MISSSES' SKIRT.**

Box-plaits threaded with insertion elaborate the skirt pictured on the opposite page developed in silver-gray cr pe cloth,



**6078**



**6078**

MISSSES' FIVE-GORED FLARE SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND WITH OR WITHOUT THE GRADUATED, GATHERED FLOUNCE, FROM BENEATH WHICH THE SKIRT MAY BE CUT AWAY.

(Described on this Page.)

and soft, pliable fabrics are especially appropriate for reproducing it. The skirt, of the five-gored order, displays tapering box-plaits that are stitched to flounce depth and fall free below in becoming fullness. An inverted box-plait is arranged at the back, and the dip may be introduced if desired. A skirt shaped by five gores serves as foundation and has the fullness at the back taken up to accord with the outside skirt, which measures about four yards and one-half at the lower edge in the middle sizes.

Ivory-white albatross would be stylish with a waist box-plaited to correspond. A bit of Irish lace, in bands, and white panne ribbon would add to the general effect. Veiling, cashmere, silk muslin, Lansdowne, challis and Swiss are recommended.

We have pattern No. 6108 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the skirt requires four yards and seven-eighths of material forty-four inches wide. Price of pattern, 9d. or 20 cents.

**No. 6078.—MISSSES' FIVE-GORED FLARE SKIRT.**

Flare skirts are in universal use, and the design, which is illustrated above, is especially pretty in figured organdy, effectively trimmed with applu   lace. Another effect is shown at figure No. 40 G. Five gores give shaping to the mode, which may have the fullness at the back removed in an inverted box-plait or gathers. The flare at the lower edge may be emphasized by a graduated, gathered flounce from beneath which the skirt may be cut away, and a measurement of about three yards and one-fourth is afforded in the middle sizes. The dip may be used at the top.

Dull-pink foulard would be pretty with Chantilly or filet lace medallions inset. Satisfactory results are also obtained with lawn, dimity, mull, dotted Swiss, nainsook and light woollen materials.

We have pattern No. 6078 in five sizes for misses from thirteen to seventeen years of age. For a miss of fifteen years, the skirt without flounce requires three yards and five-eighths of material thirty-six inches wide; with gores cut away beneath flounce, four yards of goods in the same width. Price of pattern, 9d. or 20 cents.

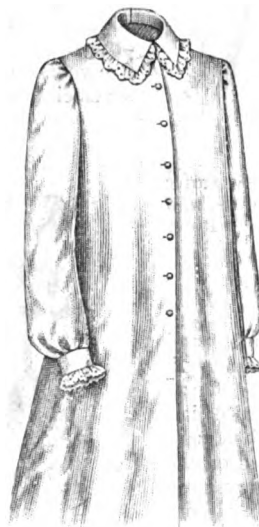
**No. 6063.—MISSSES' OR GIRLS' SACK NIGHT-GOWN.**

Simplicity is a commendable feature in undermuslins, and the neat appearance of the mode illustrated on this page will be found very pleasing after the elaborate effects so generally seen. Cambric was chosen for the development, and edging provided the trimming. A pointed yoke-facing may be made the characteristic item of the gown, which is shaped in sack style and closes at the front with buttons and buttonholes. A rolling collar with frilled edges adds finish to the neck, and the bands completing

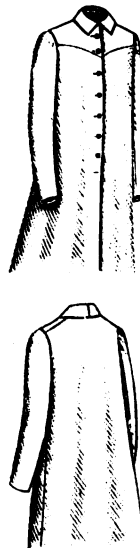
the bishop sleeves are similarly treated. Two-seam sleeves are also provided.

Nainsook would be pretty with the yoke-facing formed of alternate strips of lace and embroidery, or a gown of white lawn would be very serviceable, trimmed with ribbon-run beading or embroidered edging. Soft flannel in pink or blue, spotted in white, would be pretty associated with point de Paris lace. Dimity, lawn, India linon, mazalea, long-cloth, nainsook, muslin, and challis are suited to the mode.

We have pattern No. 6063 in seven sizes from four to sixteen years of age. To make the garment for a miss of



**6063**



**6063**

MISSSES' OR GIRLS' SACK NIGHT-GOWN, WITH BISHOP OR TWO-SEAM SLEEVES AND WITH OR WITHOUT YOKE-FACINGS.

(Described on this Page.)

twelve years, will require four yards and five-eighths of material thirty-six inches wide. Price, 6d. or 15 cents.

# For Little Folks and Boys

## No. 6120.—LITTLE GIRLS' FRENCH DRESS.

A pleasing variation of the long-waisted French styles is represented on this page developed in percale associated



6120



6120

LITTLE GIRLS' FRENCH DRESS, WITH HIGH OR DUTCH SQUARE NECK, BISHOP OR CAP SLEEVES, AND AN ATTACHED CIRCULAR SKIRT WITH OR WITHOUT A SHORT UPPER PORTION.

(Described on this Page.)



6087



6087

LITTLE GIRLS' OR BOYS' BISHOP DRESS OR FROCK, WITH STRAIGHT LOWER EDGE, FULL-LENGTH OR SHORT PUFF SLEEVES, AND HIGH NECK OR DUTCH ROUND NECK WITH OR WITHOUT ROWS OF SHIRRING BELOW.

(Described on this Page.)

with embroidery. The waist is supported by a lining and has fulness at the top and lower edge in the front and back. A square yoke is exhibited at the top, a circular bertha outlining it, and the neck is completed with a band collar. The latter, however, may be omitted and a Dutch square neck introduced. Cap sleeves that may be slashed on the top may replace the full-length bishop sleeves that are gathered into shallow bands. A circular skirt with or without a short upper portion is attached to the waist.

Scarlet Galatea is also *chic* for juveniles, and other fashionable materials are duck, lawn, madras and Swiss.

We have pattern No. 6120 in eight sizes for little girls from three to ten years of age. For a girl of five years, the dress calls for two yards and three-fourths of material thirty-six inches wide, with three-eighths of a yard of all-over embroidery eighteen inches wide for the yoke, collar and wristbands. Price of pattern, 9d. or 20 cents.

## No. 6087.—LITTLE GIRLS' OR BOYS' BISHOP DRESS OR FROCK.

The picturesque dress of bishop shaping illustrated on this page was developed in nainsook, trimmed with insertion and edging. The dress is shirred at the top and has a band collar; however, if desired, a Dutch round neck, with or without shirring below, may be employed instead. Cuffs complete the bishop sleeves, although short jaunty puffs may be substituted.

White Swiss is equally as charming, and China and wash silks give pretty results.

We have pattern No. 6087 in seven sizes for children from one-half to six years of age. To make the dress for a child of five years, will require three yards and one-eighth of material thirty-six inches wide. Price of pattern, 6d. or 15 cents.



## No. 6116.—LITTLE GIRLS' OR BOYS' FRENCH DRESS.

The long-bodied French styles retain their popularity, and of this shaping is the dress pictured below made of nainsook, elaborated with embroidery and tucks. The frock, which is appropriate for children of both sexes, has a full bertha arranged to give the effect of a square yoke, and the band that completes the neck may be omitted and a square outline used instead. Short puff sleeves banded above deep frills are adopted, the pattern also providing regulation bishop sleeves completed with bands prettily frilled. The straight, full skirt is gathered to the waist, and the lower edge is turned under and hemstitched to position. Straps are utilized to hold in place a sash that provides a finishing touch.

Pompadour muslin in white with bursting pink rosebuds is fashionable for children's frocks and would be especially pretty made up in this style with a sash of pink panne ribbon. White wash silk or dimity would be durable, with trimmings of Valenciennes lace. Charming effects may also be obtained with lawn, dotted Swiss, batiste, albatross and cashmere.

We have pattern No. 6116 in seven sizes for children from two to eight years of age. To make the dress for a child of five years, will require two yards and seven-eighths of material thirty-six inches



6116



6116

LITTLE GIRLS' OR BOYS' FRENCH DRESS, WITH HIGH OR SQUARE NECK AND BISHOP OR PUFF SLEEVES.

(Described on this Page.)

wide, with a yard and seven-eighths of edging four and three-fourths inches wide for bertha. Price, 6d. or 15 cents.



**No. 6097.—LITTLE GIRLS' SUN-BONNET OR FRENCH CAP.**

A charming piece of headgear is illustrated herewith made of nainsook and embroidery. The mode, suggesting a poke bonnet, partakes of the features of a sunbonnet or French cap and has a full puff that connects the back with the front. Straps hold the puff in place, and a gathered curtain crosses the lower edge. A frill of graduated depth and broad ties are added.

**6097**

LITTLE GIRLS' SUN-BONNET OR FRENCH CAP.

(Described on this Page.)

inches wide, with one-fourth of a yard of all-over embroidery, and a yard and three-fourths of edging. Price of pattern, 6d. or 10 cents.

**No. 6090.—LITTLE BOYS' SUIT.**

An attractive little suit is shown below developed in white piqué, and trimmed with braid and buttons. A white blouse completes the picturesque effect. At figure No. 38 G another view is given. The collarless jacket flares in front and displays two seam coat sleeves.

The blouse of lawn and embroidery exhibits a deep sailor-collar that is in rounding outline at the back and has sharp corners in front. Turn-back cuffs mounted on bands complete the bishop sleeves, and a shirr-tape confines the blouse to the waist. A plait conceals the closing at the front.

The trousers, extending to the knees, are made without a fly, and shaped with the regulation centre and leg seams.

Crimson Galatea with a white blouse would be smart, and white braid trimmings might be utilized.

We have pattern No. 6090 in four sizes for little boys from three to six years of age. For a boy of five years, the jacket and trousers require three yards of material twenty inches wide, or two yards twenty-seven inches wide; the blouse, one yard and three-fourths of goods thirty-six inches wide. Price of pattern, 9d. or 20 cents.

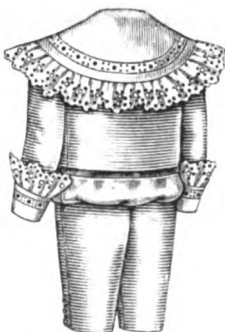
**No. 6110.—LITTLE BOYS' DRESS.**

A Rubens collar is the item of interest in this neat dress

**6090**

LITTLE BOYS' SUIT: CONSISTING OF A BLOUSE, A JACKET, AND SHORT TROUSERS WITHOUT A FLY.

(Described on this Page.)

**6090**

represented made of dotted and plain linen, trimmed with braid. The mode is simply shaped, closing at

the back. Straps hold the belt in place, and the bishop sleeves are finished with straight cuffs. The collar may have round or square front corners.

White Galatea would be pretty with decorations of scarlet and white mixed braid. Piqué is also recommended, and good results are obtained with duck and gingham.

We have pattern No. 6110 in four sizes from two to five years of age. For a boy of five years, the dress requires two yards

**6110**

LITTLE BOYS' DRESS, WITH RUBENS COLLAR.

(Describe 1 on this Page.)

**6110****6091**

BOYS' COLLARS.

(Described on this Page.)

twenty-seven inches wide, with three-eighths of a yard of contrasting material. Price of pattern, 6d. or 15 cents.

**No. 6091.—BOYS' COLLARS.**

Some pretty collars are shown above. White linen decorated with braid was utilized for the collar that is square across the back and defines sharp points in front, where it frames a shield embroidered with an emblem and headed by a band collar. Of similar effect is the collar in tan linen, contrasted with white braid. The outline of the back is square, the collar at the front being in wider effect. Either a square or rounded edge may be adopted at the back of the designs developed in embroidery combinations, and the front may be shaped with round corners or cut off to accommodate a frill.

We have pattern No. 6091 in six sizes from two to twelve years of age. For a boy of eight years, the collar closing on breast over shield requires seven-eighths of a yard of material: closing over the breast, without shield, five-eighths of a yard; each twenty-seven inches wide: three-eighths of a yard eighteen inches wide are needed for the collar closing at the throat. Price of pattern, 6d. or 10 cents.

# Crocheting

## ABBREVIATIONS USED IN CROCHETING.

ch.—Chain.  
ch. st.—Chain stitch.  
s. c.—Single crochet.  
sl. st.—Slip stitch.  
d. c.—Double crochet.—(Thread over once.)  
tr. c.—Treble crochet.—(Thread over twice.)  
d. tr.—Double treble crochet.—(Over three times.)  
k. st.—Knot stitch.

st.—Stitch.  
p.—Picot.  
l.—Loop.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

\* Stars or asterisks mean, wherever they occur, that the details given between them are to be repeated as many times as directed, before going on with the details which follow. As an example: \* 6 ch., 1 s. c. in the next space and repeat twice from \* (or last \*), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

### BABY'S NIGHTINGALE.

FIGURE NO. 1.—This dainty little affair is the easiest of all jackets or sacks to make. In shape, before being tied with the ribbons, it is a perfect square with a hole in the centre and open through a corner. For a child about six months old, two skeins of white Saxony and half a skein of some other color (pink in this instance), are necessary. Chain 68 stitches for around the neck. The corners that come over the shoulders and down the centre of the back are started in the first row. The centre of the front is a corner, but this is divided through the centre.

Start with a block of 3 double crochets into the 6th stitch of the chain. This is the front increase. Miss 2 sts. and work a block of 4 d. c. in next 4 sts.; miss 2 and work a block of 4 d. c. into next 4 sts. Now miss 2 and make a corner in the next stitch, of 6 d. c. with 1 ch. in centre. Now miss 2 and make a block, miss 2 and make a block, miss 2 and make a corner in the next stitch, of 6 d. c. with 1 ch. in centre. (This is the corner down the middle of the back.) Miss 2, work a block, miss 2, work a block, miss 2, form a corner on next stitch the same as before. Miss 2, work a block, miss 2, work a block, miss 2 and work a half corner into one st. To increase the size of jacket, increase the number of blocks between the corners.

Second row and every row for the next 17 rows; (18 rows completed the jacket) chain 5 at the end, turn and work 3 d. c. into the base of the 5 chain; this is for the front increase. Now work a block of 4 d. c. between every block and a shell of 3 d. c., 1 ch., 3 d. c. under the 1 ch. of previous corners. At the end the last block work it under the 5 ch. on the end of previous row.

At the end of the 15th row put on the colored yarn for 1 row. Then 1 row of white, 1 row of color, and 1 row of white.

Make a collar on the block order. Start the first row with a shell of 3 d. c., 1 ch., 3 d. c., into every block around the neck, then a block between every 3 d. c. Make 4 rows in all, using the color for the third row.

Finish off all around with a scallop in white. This is composed of 6 d. c. drawn out long, headed with picots composed of 3 chains each. Work an edge of the color composed of 4 chains and slip stitches. Tie up for the sleeve

straight down from the corners forming the shoulder. Put a bow of ribbon also on the corners of the sleeves and a ribbon around the neck, as illustrated.

### BABY'S FIRST BONNET.

FIGURE NO. 2.—Start in the centre of the back with a daisy in roll stitches of a delicate color. In this cap pink is used. To make the daisy, chain 4 and join in a ring; ch. 8, and work 18 roll sts. of 20 overs each into the ring; join to the top of the first roll. Now around this daisy work in white 5 rounds of coffee-bean stitches. (Detail given at figure No. 3.) Allow the work to bag slightly. Next work a row to within 6 beans of the end or joining. Turn, and work back and forth 10 times. Put on the pink yarn for the turn-over and work 4 rows for this. On the last row work scollops of roll stitches in white, using 8 rolls of 20 overs in each scallop. Edge this with the pink. Now finish around the neck with the same scallop, as illustrated. Baste the turn-over down so that it will remain in place.

### BABY'S BOOTEES.

FIGURE NO. 3.—Start with a loose chain of 30 stitches and join. Into this work 15 coffee-bean stitches, one in every other stitch. Detail for the stitch:

At the beginning of a row or round ch. 2, then \* take up a loop through the second chain, draw the loop out a little. Now, yarn over the needle and draw up a loop through the same

chain. Draw it out the same length as the first. Yarn over and draw through all the loops. One chain to fasten. Repeat from \* for the 14 beans, then fasten on the two chain.

The 2nd round and next 8 rounds work the beans between the beans of previous rounds. The 10th round work 6 beans only; turn and work back and forth 5 times, each time making 6 beans. Next work across, missing a bean on both ends. Cut the white yarn and fasten on the pink at the heel. Work all around twice without decreasing; a bean between each bean. The third time decrease one bean at the toe and one on the heel. Now turn the wrong side out and crochet the sole together. Make a cord and tassels for the ankle. Finish the top with one row of roll stitches, 15 overs each, and scollops of the same size roll. Edge with pink.

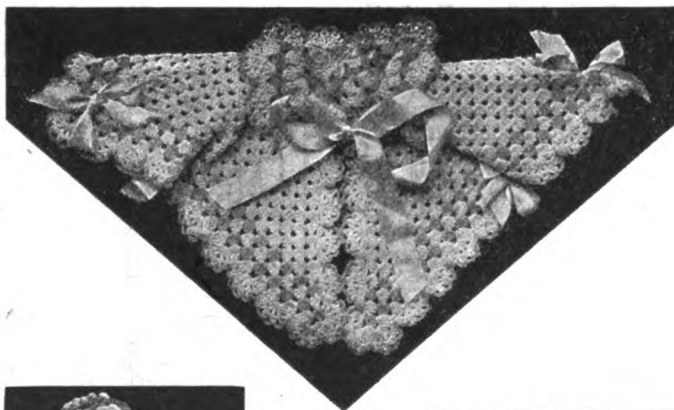


FIGURE NO. 1.



FIGURE NO. 2.



FIGURE NO. 3.

### BABY'S CROCHETED SET.



## LADIES' COLLAR OF IRISH POINT LACE.

FIGURE NO. 1.—Irish point lace grows in greater favor every day and there are very few women who have not at least some slight decoration of this fashionable lace on one

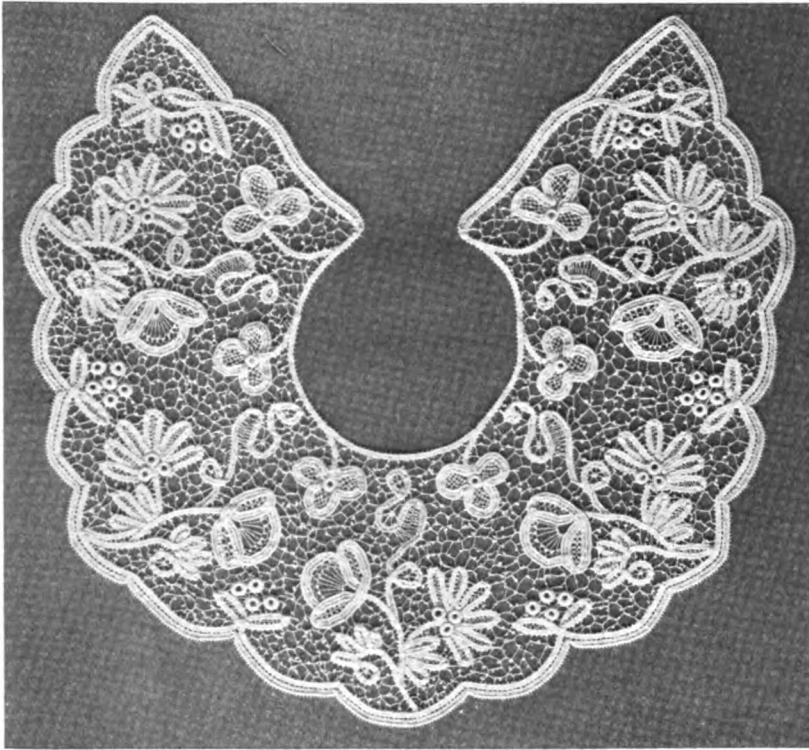


FIGURE NO. 1.—LADIES' COLLAR OF IRISH POINT LACE.

of their handsomer gowns. The designs are unique and present quite a different aspect from the laces made of the braids employed for Renaissance, Battenberg and other laces known to workers in this art.

The collar selected for illustration this month is bold of design, the flowers standing out in relief, while the Irish point stitch forms a fitting background. The braids employed are all of the new type, a number of which are illustrated at Figure No. 3. In many instances several of these braids are combined to complete the design. In fact, it is rarely the case that one style of braid is used without being accompanied by another of contrasting type, perhaps ornamented with picots.

Many consider that these picot braids are not very substantial, that the picots are likely to pull out and, perhaps, disfigure the lace later. This, however, is not the case. Many substitutes may later be put upon the market, but these should be guarded against and, as previ-



FIGURE NO. 2.—IRISH POINT LACE MEDALLION.

ously advised in these articles, only the best quality of materials should be employed in work of this kind. Where time and patience are expended in working lace of this character, it would be penny wise and pound foolish to use inferior materials. Were the latter employed the lace would, perhaps, wear out in a season whereas superior materials and workmanship will wear even longer than an average lifetime.

## IRISH POINT LACE MEDALLION.

FIGURE NO. 2.—The fad for inserting lace medallions in gowns of almost all styles of materials has reached alarming proportions. Those of the finer laces are used on the very handsome gowns, while those of the heavier braids and less intricate stitches are employed on shirt-waists and Summer gowns of linen, chambray, duck, etc.

The medallion shown in the second illustration may be applied singly or in groups on the waist, or scattered at will on various parts of the skirt. It is made of the fancy picot braid of the new order; the central figure being shaped entirely of braid, one side of which resembles the Russian stitch. When the braid is curved on the pattern both of these open-work edges are contiguous and when joined together present the appearance of having been filled in with worked stitches. If preferred, the Irish point stitch, with picots, may be substi-

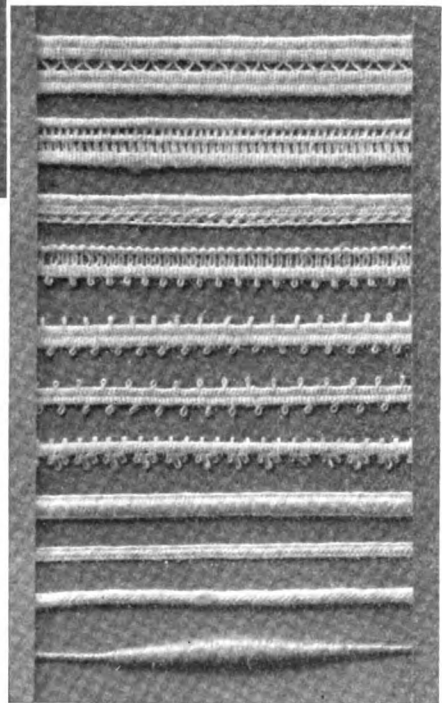
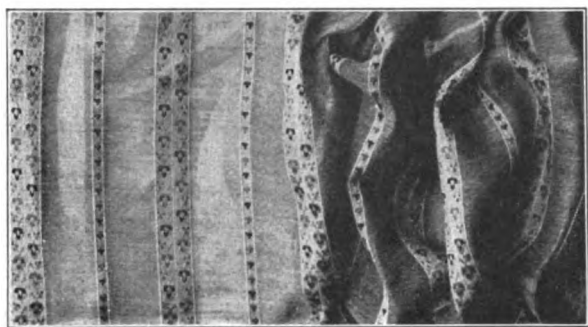


FIGURE NO. 3.—IRISH POINT BRAIDS.

tuted for the Bruges stitch here illustrated.

We are indebted to Sara Hadley, professional lace-maker, for the designs contained in this article. Patterns and materials for making the lace shown in this and previous numbers of THE DELINEATOR can be obtained by mail or in person, at her art rooms, 34 West 22nd Street, New York.





LACE AND PERSIAN STRIPE LINEN BATISTES.

**M**ORE SHEER than ever are the fabrics displayed for Summer gowns, and the colorings and designs are charming. Veiling is the most approved material in the list and is shown in a variety that adapts it to both the dressy afternoon gown and the practical street costume. Some of the choicest samples of this goods are so fine and thin as to resemble the daintiest of mousselines, and in the delicate shades of gray, beige, cream and the shade of blue with the hyacinth tint glimmering through, it takes precedence over every other fabric. Some of the choicest veilings have flowered borders to trim. A foundation or lining of silk is essential with the thinnest goods, though for a coarser but closer weave any of the silk-finished lining fabrics may be satisfactorily used. Rope veiling is one of the season's novelties and, like the canvas variety, is made of hand-twisted threads, a feature insuring admirable wearing qualities.

Foulards, while not the reigning dressy Summer material they once were, have by no means disappeared from the fashionable outfit, and one toilette at least of this soft, cool silk is considered necessary. The polka-dot designs in both white and black and dark blue and white are especially well liked for shirt-waist costumes, while dainty, small patterns—in white or black or green, gray and navy blue, and dull-pink grounds—suggest attractive dressy gowns trimmed with Irish crochet and filet laces associated with vertical or horizontal tucks.

The shirt-waist toilette has become quite as popular as the shirt-waist and separate skirt of last season, and the materials appropriate for it are innumerable. Modish as well as comfortable is Shantung pongee, which is shown in the natural color, embellished with dots in black, white, red, royal and turquoise blue and golden brown, also with narrow stripes in Persian colors. Little if any trimming is required.

Travelling coats and wraps are made of pongee as well as taffeta and brilliantine, tan, slate-gray, navy blue and black being the colors favored by Fashion for these useful garments.

The special feature of all the new colors this season is the soft tint made by blending one with another—gray with the greens and blues, and browns with the reds, etc. But despite all the charming tints white is in highest favor and for all occasions—serge, mohair, flannel, linen and piqué for morning gowns, and the pretty veilings, crêpes de Chine, étamines, barèges, silks and mousselines for dressy wear.



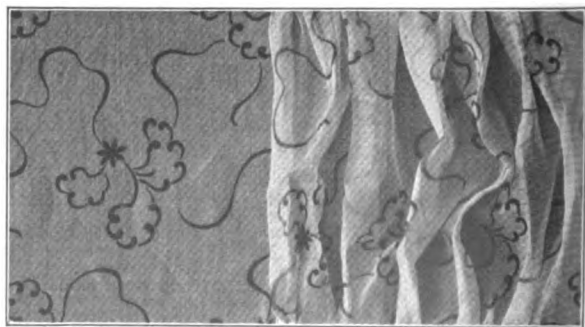
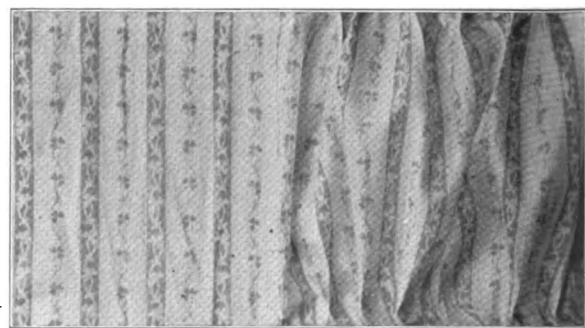
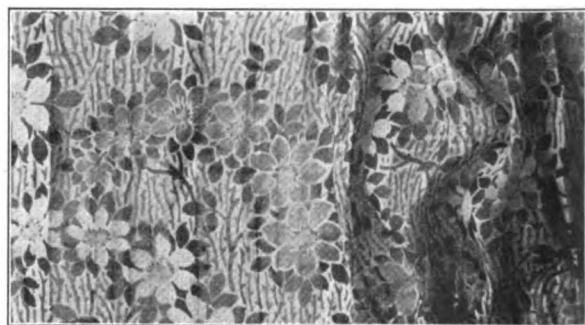
## THE MIDSUMMER

THE DESIGNS OF THE MATERIALS ARE

Indeed, the entire Summer outfit may be in white, with the exception possibly of a travelling gown and a black taffeta costume.

White batiste is a dainty fabric and suggests fascinating toilettes when associated with the embroidered batiste or with all-over lace. These dresses are made unlined and are intended to be worn over colored silk foundations, a feature which is promised a revival this season. The idea is artistically carried out in the use of a changeable silk lining beneath a plain veiling, an iridescent effect resulting. Champagne-color taffeta is used to line both black and dark-blue veiling dresses and also shimmers through the meshes of thin silk-and-wool fabrics that are employed for smart mantles and coats.

Mulls, very thin and sheer, are exhibited in a variety of colors and designs, and charming Summer fête toilettes are fashioned from them. Some of the prettiest of these show graceful floral patterns of the "Dolly Varden" order. These dresses seem especially to belong to the huge flat, drooping hats with lace ends and the lace wraps which are so much worn. Organdies are also shown in these patterns, and their low cost is an important consideration. The



ORGANDIES IN COLORS AND BLACK-AND-WHITE.

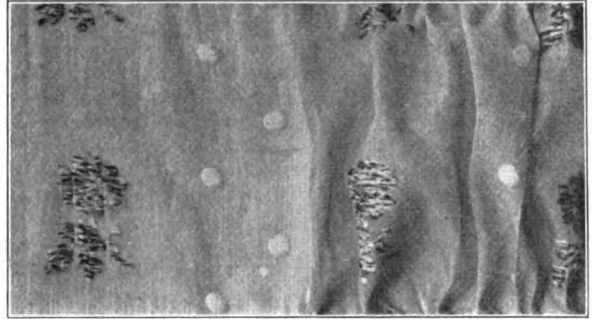
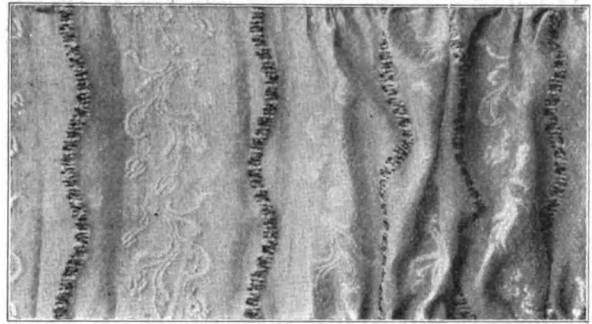
# DRESS FABRICS

SHOWN ONE-THIRD ACTUAL SIZE



soft, silky finish which characterizes the new organdies has so nearly allied them to the mulls, mousselines and gauzes, as to have reinstated them in popular favor. An attractive sample has a pure-white ground with a scroll pattern in black over it, while the daintiest of Dresden effects mark another sample having a pale-yellow ground. The dark-blue and black grounds enlivened with white dots, stripes and small floral designs are particularly pleasing for the dress to be worn in the morning or afternoon both at public resorts or at home. The pale shades of violet and green are blended delightfully in another organdy, the pattern consisting of intertwined wreaths or garlands of violet flowers with green leaves scattered over the white ground. Pale-violet and green ribbons would be effective in the decoration of a gown made of this goods.

Some of the most charming of the Summer gowns are made of the inexpensive dimities and lawns, which have this season attained perfection in colorings and designs. Dresden figures give distinction to a white ground dimity, while a pale-green ground is prettily traced in white with darker green intermingled in the conventional pattern. Polka dots in white on colored grounds or colored dots on



SOME PERSIAN EFFECTS IN SWISSES.

white grounds are among the most popular effects in these thin goods, which possess admirable laundering qualities.

Linen batistes are among the best-liked thin goods, and those bearing Persian stripes or borders suggest very dressy gowns. A silk slip in self color or in some harmonizing tint will bring out the beauty of this silky material effectively. Little additional trimming is required with these decorative goods.

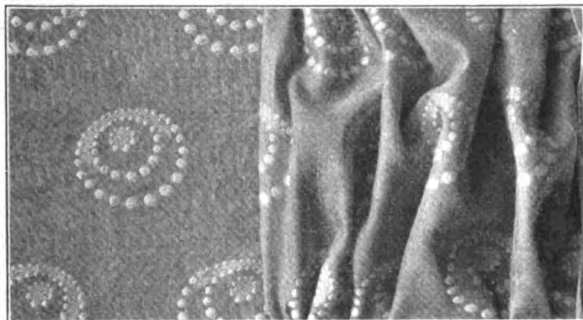
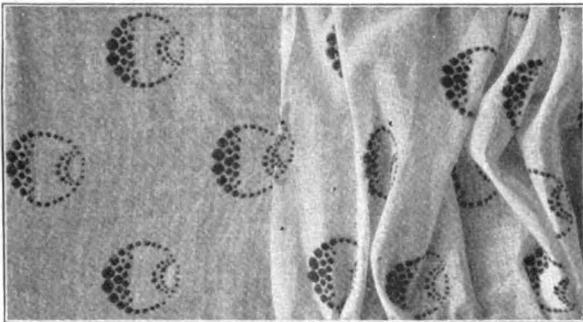
A new imported dress material is termed Japanese toile, and its sheer quality and silky surface suggest a rich fabric with the practical qualities of linen or tussore silk. The goods is particularly effective in the pale-blue, green and pink shades and is given a touch of elegance by the introduction of white linen guipure or Irish lace and perhaps a bit of embroidery.

Dainty dresses are made of black net, either the Brussels or filet mesh; some samples show white dots on the sombre grounds, while others have a sort of medallion effect in black as a distinguishing feature. Simple designs are most effective in these toilettes, with tucks, plaits, and shirring for the ornamental touch. A slip of white or delicately tinted silk adds charm to net gowns and also to those fashioned from Chantilly lace, chiffon and mousseline.

The embroidered Swisses are among the most popular of the Summer materials. There are many color schemes shown, any one of which will appeal to artistic tastes. An attractive sample has a pale-pink ground with fleurs-de-lis embroidered in white over it and also a serpentine stripe in Persian colors at regular intervals. The same effect is carried out in a pale-green, a heliotrope and a yellow Swiss. A pale-blue or pink Swiss having a conventional design embroidered in black is very pleasing, while the black and white effects are perhaps in highest favor. The wiry nature of these Swisses, resisting as they do damp atmosphere, adapts them to sea-shore wear.

The beauty of the simple white dotted Swiss dress has made it almost an essential of the midsummer outfit, and when fashioned in some simple, graceful mode it rivals in beauty almost any of the newer and perhaps more stylish materials.

Shirt-waist suits of chambray or cotton cheviot will be an important item in the Summer girl's wardrobe, and as immaculateness is their chief charm a variety should be provided. The designs by which these dresses are developed are sufficiently simple to make it possible for the home-dressmaker easily to construct them.



NEW SAMPLES OF EMBROIDERED SWISSES.

## DRESS TRIMMINGS AND ACCESSORIES

WITH ILLUSTRATIONS OF THE NEWEST DESIGNS IN PARASOLS



THE DECORATIONS of lace and embroidery, tucks, plaits, etc., which form so important a part of the mid-summer gown are daintier and more beautiful this year than ever before. Plaits, shirrings and tucks provide unlimited decorative possibilities, and on the thin dresses of batiste, mull and lawn, these forms of trimming are particularly well liked; indeed it does not seem to matter how the tucking and other ornamental devices are distributed, so long as the gown has the appearance of being covered with trimming, for elaboration is certainly the order of the day.

There are many attractive effects possible with faggoting and other fancy stitches. This decoration is largely used on veiling and other silk-and-wool and all-silk dresses, being employed to join the seams and also the flounce to the upper part of the skirt, or bias bands of material like the dress or of a contrasting fabric may be joined with this stitch and let in above the flounce or above the hem in a gored skirt, while a yoke continued to form a high collar may be introduced in the waist. In thin fabrics such as batiste and mull the yoke and collar are unlined, the latter being boned with covered featherbone to retain the shape. One of the chief charms of this Summer's toilettes is the interlined collar of lace net or wide beading, the last being run with black velvet or a soft satin or Louisine ribbon in some dainty color.

A charmingly simple and stylish morning dress made of white and violet figured dimity was given distinction by a fine white nainsook beading run with black velvet ribbon. The seams of the gored skirt were seemingly joined with the beading, and at the top of the deep flounce, which had the upper part tucked, in each gore, was a diamond-shaped medallion made of the beading. The blouse waist had four rows of the beading running lengthwise, with the medallions let in about half way between the neck and waist-line. The sleeves were in elbow style and were finished with the beading. Narrow black velvet ribbon was run through the beading, and a sash of wider velvet ribbon was worn around the waist, the ends falling almost to the bottom of the skirt. Black or white lace insertion might be used instead of the beading, if preferred.

A unique trimming for thin dresses is white or black spotted net cut into narrow bands and used like insertion or edging. This is especially effective in black net having white spots, on a white mull or organdy, and an attractive mode of disposition is to let in three rows of the net in zig-zag fashion on the skirt, with narrow frills of the material, edged with the net, arranged on the bottom and between the points formed out of the inserted bands of the net. A full blouse bodice having bertha frills, and also ruffles on the bottom of the elbow sleeves, edged with the net and a yoke and collar formed of alternate rows of the material and net, would be a delightful accompaniment to this skirt.

A new feature in contrasts among Summer costumes is the use of medallions and bands of colored silk on white fabrics. These are outlined with lace insertion or a fine silk braid. In some instances the silk is in solid color, embroidered in a tiny floral design or worked in French knots in a contrasting color silk, while other examples show the Dresden or Pompadour silks cut to form the medallion. These decorative conceits may be used in a variety of ways.

Lace medallions are similarly employed for dress trimmings and in the filet and Irish crochet are extremely stylish. Embroidered batiste medallions are used to trim not only batiste dresses but even those made of veiling, voile, net

and foulard. Some pretty samples are combined with Venise and guipure lace, while others show the centres embroidered in silks in the dull shades of pink, green, blue, red and brown.

Plain net with strappings of silk in the same shade or one harmonizing with the material of which the dress is made is effectively employed to form the deep circular flounce on the bottom of the skirt and also for the lower part of the sleeves and the yoke on many of the smartest foulard dresses, and it is also used for broad bands that are let in the gored skirts made without the deep circular flounce.

Irish crochet lace is extremely popular for trimming foulard dresses and is introduced in the all-over for panel, vest and yoke effects and in the insertions and edgings as well. Bertha effects of this lace are among the choicest of fashionable garnitures, and no more graceful form of trimming can be attained for the tall, slender figure.

The ingenious modiste will achieve wonderfully artistic results by means of the rich lace bandings and all-overs, in filet, guipure, Irish crochet, point Venise and batiste, by separating the designs and using them as motifs and medallions, in conjunction with embroidery or designs cut out of silk or panne.

Black Chantilly is one of the most popular laces of the season and is employed on net, mousseline, chiffon and thin silks. The irregular bandings are in some instances sufficiently wide to form a bolero or a panel effect on skirts. A pale-green crêpe de Chine or sheer veiling would be charming trimmed with a wide black Chantilly banding or insertion. The skirt should be laid in vertical tucks to flounce depth, with the front panel overlaid with the Chantilly and the material cut out from beneath. The same stole effect should be continued in the waist and there widen out in a yoke. A white organdy similarly trimmed would be extremely smart.

Among the imported novelties is the unlined bolero of either white or black taffeta; it is made very short and without a collar and cut in V outline in front, where it ties with a bow and wide ends of the silk or of plaited Liberty gauze. Either white or black lace motifs are inset at irregular intervals over this modish little accessory and are let in the sleeves, which scarcely reach the elbow.

The Directoire scarf of lace lined with mousseline in some delicate shade and trimmed with ruches of gauze ribbon or narrow silk fringe is a recent importation that will win much approval.

Since many of the Summer gowns have elbow sleeves bracelets will become popular, and they are shown in variety. Semi-precious as well as real gems enter into their construction. The irregularly shaped pearls in varying tints of white, pink and lavender make effective bracelets caught together with gold links, while opal settings in narrow chain bracelets will find favor with many.

Parasols are displayed in a bewildering array of styles and materials. The correct purchase, perhaps, for those who will not procure more than one of these, is the white or black or white-and-black parasol, though the dark blue with white or bright-red hemstitched border and natural wood handle may be carried with a variety of costumes. The pongee parasol, plain or dotted and lined with red, green or dark-blue silk, is very modish, though scarcely suitable for any but ordinary occasions. Parasols to match the gown are in good style. Lace and velvet ribbon are employed to add decorative touches to many of the dressy creations which are made of a combination of chiffon, lace and embroidery. The "Dolly Varden" parasol is quite the latest in the chiffon variety and is made, as the name implies, of flowered chiffon, with ruches of the material.





# The Fashions



# of London

By MRS. ARIA

**T**HIS IS the month of all the year in England, and no one with a proper appreciation of beauty can fail to observe that the world of women is endeavouring to realize its opportunities from the dress point of view. "The importance of being well dressed" might be chosen as a sub-title to the social drama of the hour, and although there is a prevalent tendency toward extravagance, it yet remains possible to achieve at a moderate expenditure results which shall be at least worthy. Take, for example, the latest edition of the cotton gown, which is made of linen of a holland tone and a very coarse quality, having as its trimming lines of hem-stitching, and designs of guipure lace inset transparently, the lace being either of holland colour or some contrasting shade such as mauve, pink or blue. Nothing could be simpler, nothing prettier. The bodices of such dresses are slightly full in front and tight at the back and fasten down one side with small bows of black velvet or tassels made of cotton, taking again the colour of the inserted lace.

Tassels still continue eminently popular, and a remarkably pretty white cloth dress, which has been chosen to grace a boating woman, shows trimmings of white galon interwoven with blue and red, the front of the coat being lined with a white foulard spotted with black bound with this galon, and bearing rosettes with tasselled ends made of red, white and blue. The sleeves are bell-shaped and display undersleeves of the spotted foulard. The entire costume is unostentatious, yet effective. Another admirable dress for the river is of blue linen, with insertions of very coarse lace of the type we usually associate with the trimming of blinds. The bodice is made in the shirt style and has a perfectly plain skirt bearing an insertion of the lace about three inches from the hem. All cotton skirts should be made unlined, and the prodigal can wear them over a silk slip, while the economical will favour the white cambric petticoat. And this year white cambric petticoats are much in vogue, trimmed with open-work embroidery—and open-work embroidery may also be seen decorating many of the Summer gowns which are made of batiste or cambric. As an alternative for the white cloth dress for river wear, I would suggest one of blue serge on exactly the same lines, the blue to be very deep in tone and the galon to be the white interwoven with blue and red. Galons of all descriptions are to be made on woollen or silken foundations, and many of these show Turkish designs.

The latest voile gowns are decorated with interwoven borders of silk spotted with white, and dark blue and bright red seem to be the favoured colours; however, a white voile dress with borders of red spotted with white is especially attractive. White dresses of every kind are much in evidence, and the old-fashioned white cambric may be seen decorated with satin-stitch embroidery and bearing insertions of Irish lace; mounted over a coloured petticoat, pale blue for choice, with a soft silk sash to match, they are pre-eminently pleasing when worn by the young girl. To her

also is dedicated the white spotted muslin gown, trimmed either with insertions of lace or small coquillages of white satin ribbon. The crowning point to such a dress is generally a rustic straw hat garlanded with cherries and tied with pale-blue satin ribbon.

The most prominent note in millinery is plaid straw, white and green being the favoured combination, and this will line hats of white straw or of blue straw. A pale-blue straw hat lined with white and green plaid and trimmed at the back with a large mass of forget-me-nots and leaves is a most excellent specimen of such fashion. Then, of course, all the soft materials, such as chiffon, muslin, tulle and net, are used to make picturesque hats, either black or coloured, trimmed with flowers or fruit.

Ascot is a joy of our immediate future, and painted mousseline is to be the most favoured material; entire costumes will be made of this, while others will have skirts and be supplied with glacé bodices of the colour to match the prevailing note in the design on the mousseline. There seems to be special honour done to green, and many a pretty little bolero is made of green glacé, worn with a skirt of muslin garlanded with white roses and green leaves and crowned with a pale-green rush hat trimmed with white flowers.

For evening gowns gold is very popular as a trimming, and net gowns, both in black and white, may be found embroidered with golden roses and garlands of leaves. The charms of paillettes are by no means exhausted, and these in lozenge as well as in round shape may be found glittering on lisse and net. Such materials are further enhanced by a lining of silver or gold tissue, although this has perchance somewhat the suggestion of tawdriness.

Satin dresses may be quoted as the novelty of the season, although, of course, they are an old fashion revived. They are gorgeously decorated with lace insertions or embroidery, being worked in white wool silk in the form of fern leaves.

Foulard owns many devotees, and in white with a design in black it is hard to beat for a pretty, cool Summer gown, especially when it is supplied with a little lace vest and a touch of pale blue at the collar.

Most of the skirts made of thin fabrics show pleats on the hips. These, being set down flat, by no means add to the size, and they have a graciousness reminiscent of long ago.

The sash under all conditions is again to be seen, either made of glaze—with two little pointed ends upward on the waist, at the back, and two long pointed ends downward—or of black or pale-blue tulle. There are chiné ribbons also for sashes, and belts of elastic and galon hold many a fair waist, those of elastic being invariably decorated with little *clous* of silver or gold and buckled both at the back and front with metal clasps. Of course, with the advent of Summer and our renewed faithfulness to the blouse bodice, the belt is an indispensable possession.

Blouse bodices are, indeed, things of beauty to-day, the simplest being formed of hand-run tucks in lawn with satin-stitch embroidery, or insertions of Valenciennes.



AMONG well-dressed Parisians the fashion of wearing a day dress slightly open at the neck is not one which has ever gained popularity. The house dress, the tea-gown may be slightly *décolleté*; but for street wear, even in the midst of Summer, a collar of some kind, lace, muslin, ribbon, chiffon, is necessary to give the proper finish. Elbow sleeves, on the contrary, have many advocates, and they are very becoming, cool and correct. An extremely pretty effect may be obtained by filling the neck and collar with finely tucked *mousseline de soie*. A charming dress made in this way is of pink mulle; the tucks of the skirt are held in place as far as the knees, where a garland of guipure in flowers undulates, rising in front and sweeping low in the back. The belt of black satin is soft and round, and over it the bodice blouses. The trimming is a wide, drooping sailor-collar of muslin encrusted in guipure. It is narrow on the shoulders and deep and square in the front and back; the *décolleté* it leaves is filled in with a transparent muslin guimpe. A hat of tulle trimmed with rosebuds accompanies this graceful creation, which was worn by Lavallière, a favorite French comedian, in one of the recent plays, *Les Deux Ecoles*, by Alfred Capus, whose comedies have had an astonishing success in the last two years.

In the newspaper accounts of first nights at the theatre or opera, drag day at Auteuil, Derby day at Chantilly, etc., we read that *tout Paris* was there. *Tout Paris* is a distinct entity, composed of writers, critics, fashionable women and men, whose leisure has been exercised for generations in the subtle art of criticism; *tout Paris* is a sure public, a stimulus to art and production. America should form her own "*tout Paris*," but this she never can do so long as men and women take their pleasures separately as they do so constantly there. A woman's lunch is unheard of among Parisians. If you entertain at *déjeuner*, choose a time and day when men can join you; if this is impossible, give a dinner; there is no savor in a party of women alone. In a country where co-education flourishes, where boys and girls are in constant companionship, it is most inconsistent that men and women should go their own way as much as they do. Invite some of the masculine element to your next club lunch; the discussions will have a balance and logic they lacked before. The men may not respond to your invitations; but when you have begun to study the reasons, when you have begun to adapt your amusements, however serious, to men and women both, you will have a nucleus from which great things may be expected.

*Tout Paris* begins at the end of June to transport itself to the *Cures*: Royal, La Bourboule, Vichy, etc. Hygiene interferes in no way with the toilette, and the morning gowns worn at the springs of health are exquisite creations. A diaphanous serge of white appears most often. It is tucked in box-pleats which flutter out below the knee; the skirt continues into a tight, high belt which is covered par-



tially in the back by a bolero, open in front over the batiste chemisette worn with the dress. A very broad brimmed sailor hat with a double knot of ribbon and a white veil crowns the costume, while the feet are shod in yellow slippers and open-work stockings. At the Casino reunions later in the day the gowns are varied from distinguished simplicity to extreme elaborateness. An unusually pretty blouse and one easy to make has a deep, round guimpe of horizontal tucks outlined in guipure. The loose front and flat back are tucked in small, vertical box-pleats, and the sleeves the same as far as the wrists, where a double row of horizontal pleats holds them in a bell or balloon as it is still called.

At this season little new is invented, but certain styles are fixed upon as favorites and repeated more often than any others. Tucks are a popular trimming of which no gown is free; guipures and laces of all kinds are inserted and applied on both simple and elaborate gowns. In evening dresses there is an attempt to revive a half-Greek, half-Empire style. For certain materials princess dresses are charming—if the figure be youthful and slender. Half-length coats in *étamines* and taffetas are more popular than boleros. Sleeves with deep, tight cuffs, flat shoulders and immense balloons of their material are *en règle*, also elbow sleeves with a ruffle of lace, or a severe band of satin at the finish. Stripes rather than dots or figures should be chosen in all thin materials such as gingham and percale. Duck, on the other hand, should have flowered figures in white or in color, small bouquets of roses or forget-me-nots strewn over the white ground.

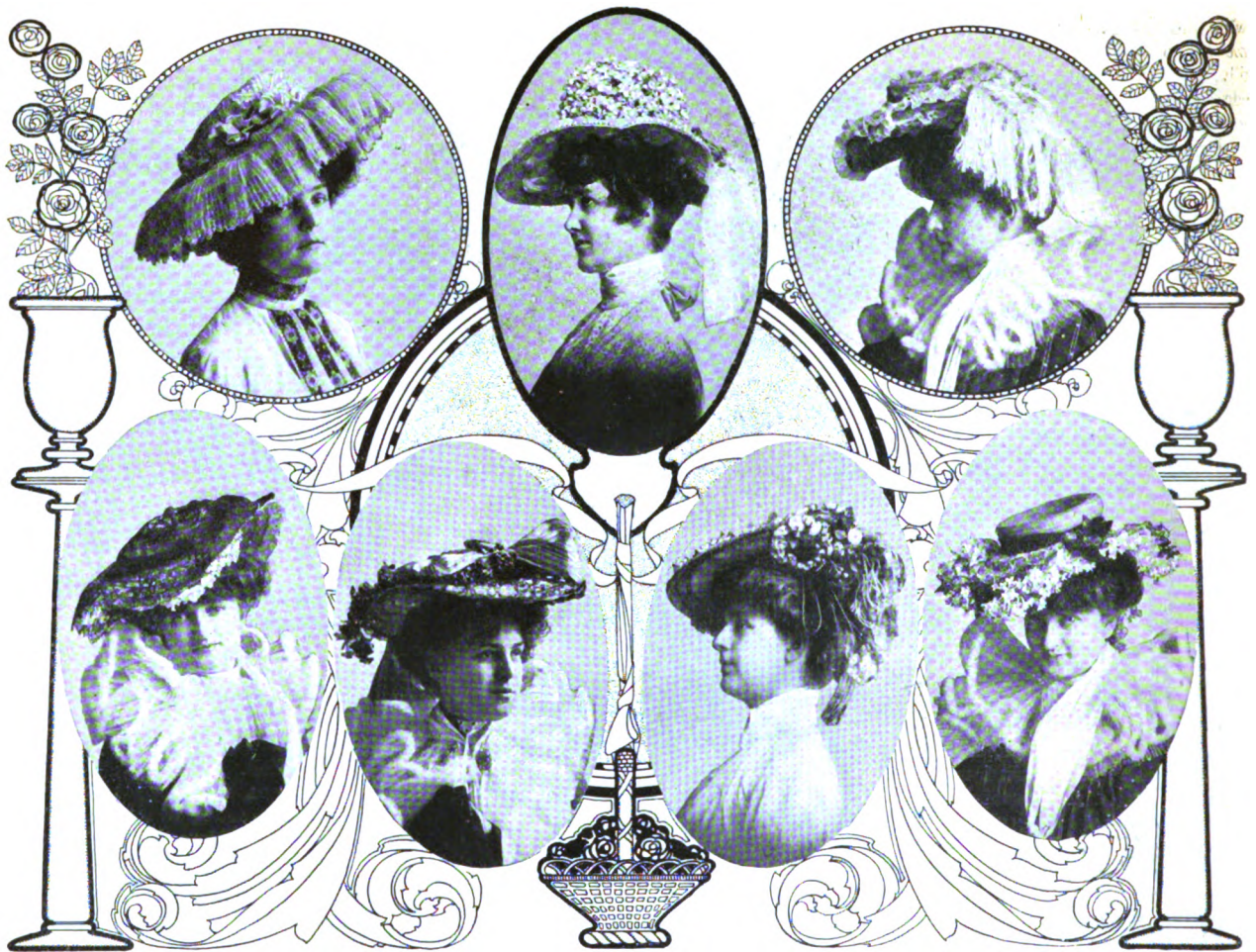
Draped trimmings of all sorts ornament waists and skirts, fichus, berthas, torsades. The most *chic* bathing suit which the season has produced is made of black plush flannel, trimmed with bands of white at the sleeves, throat and waist. It is open at the neck and has a square sailor-collar. The plush flannel gives an appearance of dryness at all times.

Hats grow even flatter and bolder in their simplicity.

The old-fashioned custom of wearing mitts with elbow sleeves has been something of a fad this season. For receiving, for tea on the lawn, or for an informal excursion, they have a certain *cachet*, but only women with very pretty hands should permit themselves this test before the world.

The date for Rostand's reception is not yet fixed. It gives vent to much discussion of the young Academician, and the reaction against his extraordinary successes is felt, in a somewhat malicious tone assumed by *tout Paris* in speaking of the poet: a slight ridicule cast upon him, the irresistible ridicule which all Frenchmen have dreaded since Voltaire's epigram, "*Le ridicule tue*." This disparaging note against Rostand is a passing *mode*; it amuses and is the fashion; it comes under the same head as the fancy for wearing gloves several sizes too large, for being very late at weddings and very prompt at dinners, for putting on a short skirt to shop in the morning, and a multitude of other *bêtises* which have their origin in idle minds.





## THE MIDSUMMER MILLINERY

WITH ILLUSTRATIONS OF SOME VERY PRETTY HATS FOR GARDEN PARTY AND GALA WEAR

**H**AT there is nothing so variable as woman's headgear is more forcibly brought out this season than ever before. But whatever the hat is, it must be broad and flat, with a little droop at the back and ends that fall over on the hair. The last feature is one of the distinctively new items in trimming, and every thoroughly approved model is characterized by loops and ends of black velvet or soft Louisine ribbon, or lace arranged in a cascade, with gorgeous long-stemmed roses caught here and there in the meshes. In some of the most dressy hats this fall of lace reaches quite to the waist-line; in others it comes only to the shoulder.

Flowers are more in evidence than ever before, and many hats suggest huge bouquets. The whim of the moment is the garland of tiny roses or forget-me-nots, or apple or peach blossoms, used both to follow the brim edge and edge of the crown and arranged in small intertwined wreaths against the flare of the brim at the side or upon the drooping portion of the brim at the back. Narrow velvet ribbon or ropes of pearls or jet may be added with good effect.

While hats are large, they are light in weight and proportionately attractive on that account. Neapolitan and Tuscan straws are much employed, and combined with tulle of chiffon produce delightfully airy creations. Neapolitan braid comes in different colors, and some charming hats are made in two or more shades, or in white combined with black or a color.

A new straw braid, closely resembling satin ribbon, is obtainable in all colors and is always arranged in a sort of braided or lattice effect to form the hat. The pale, delicate

green shade is especially pleasing for a midsummer hat, and when the trimming consists of white roses, green leaves and white or pale-green ribbon, the result is most refreshing and summery. A hat of this type would lend charm to a simple gown of sheer goods in white with a green figure.

Chrysanthemum straw has achieved the popularity which was predicted for it earlier in the season, and many of the most stylish models are fashioned from this novel braid. Combinations of colors are particularly effective, and while lace, flowers and ribbons are employed often the only ornamentation is a cabochon of pearl or jet in the centre of a huge rosette made of the braid. The fashionable tricorn, indispensable to the tailor gown whether it be of cloth or linen, is effective and very popular in this braid, and a hat made of all-white or white-and-black braid would answer for a number of different costumes.

The Gainsborough in somewhat smaller dimensions is another of the season's fancies and when made of rich lace, tulle or Neapolitan braid and adorned with plumes or flowers is extremely becoming to a youthful wearer.

A stylish model of large proportions is the wide-brimmed garden or "Dolly Varden" hat, intended, of course, only for Summer fêtes and for afternoon wear on lawn or beach.

Hats of foliage and flowers remain popular, while grape leaves with small red and black grapes are combined in some of the smartest shapes. Raisins, cherries and other fruits are employed on hats of net and lace, and the effect while odd is very artistic.

Black Chantilly lace was used to make a charming Summer hat of which the crown was broad and flat and the brim





*Summer Hats of Good Style*

THE DELINEATOR

JULY, 1902

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wife and somewhat suggestive of the shepherdess type. The mousseline-covered wire frame was overlaid with the Chantilly, the finely scalloped edge of which fell slightly over the edge of the brim. A wreath of shaded-pink roses was disposed along the edge of the crown, and below this was a softly folded Louisine ribbon in a shade to match the palest hue of the roses; loops and ends fell over the brim at the back and were caught at the knot in the centre with a round buckle of dull gold. Beneath the brim, which was faced with Chantilly, were disposed at each side tiny wreaths made of rosebuds. This simple creation would be an attractive accompaniment to a Summer gown, and, if preferred, the roses and ribbon might be replaced with white or pale-blue, and the black lace with white Irish crochet or Chantilly.

A stylish hat admirably suited for wear with a pongee or linen-batiste dress is made of red poppies with black centres, a scarf of black Chantilly draped around the crown resting on the rather wide brim, with long ends falling at the back.

A novel idea is the combination of batiste, in both white and the linen color, with straw. A large tricorne has the crown and upper portion of linen-batiste adorned with lace medallions, while the brim is faced with pale-blue chrysanthemum straw. A jet cabochon placed at each side of the front, where the brim indented, is the only trimming.

A linen-batiste scarf, edged with a coarser linen upon which are applied black velvet disks, forms an odd but stylish trimming on a black and deep-écru mixed straw turban. It is arranged softly around the crown, and the ends fall over the rolled brim at the left side of the back. Such a hat is especially recommended for general utility.

The association of white, deep-écru and black is a popular fancy of the season and was exemplified in an imported large hat made of deep-écru Tuscan straw. A band of écru point Venise let in on the brim gave an airy effect, and a simple band of black velvet ribbon encircled the low, broad crown, loops and ends falling over at the back. An odd little buckle made of the straw and studded with Tuscan buttons secured the bow in position. At the left side, where the brim flared, were two white ostrich plumes, the ends of which touched the hair.

White and black Tuscan buttons studded the entire top of one of the smartest hats recently exhibited. The hat was made of black and white straw, the broad, flat crown being of the white straw, and the brim facing of black. The distinctive feature of the hat was the extremely wide flare at the left side. A black velvet bow disposed against the brim provided the only trimming in addition to the Tuscan buttons on the crown.

Of outing hats the number is legion, each distinctive in its style and effect. The large, round sailor with wide brim rolled on the edge is one of the most popular models and is shown trimmed with a black velvet band around the crown and a gray bird lying flat on the crown at each side of the front. A broad bow of velvet is placed beneath the brim at the back. A stylish hat in somewhat similar shape has the brim edged with a roll of velvet; a band of broad velvet ribbon encircles the crown and is arranged in a broad bow across the front, while a huge sea-gull lies flat on the crown.



#### DESCRIPTIONS OF MILLINERY PLATES.

[FOR THE BENEFIT OF OUR AGENTS AND OUR READERS GENERALLY, WE WILL GLADLY INDICATE THE SOURCES FROM WHICH THE HATS PICTURED IN THE DELINEATOR PAGES ARE OBTAINED.]

NO. 1.—This hat is made of brown tulle softly draped over the wire frame, which is shaped with a low, flat crown and rolled brim. Shaded-green and brown leaves and brown and white grapes are thickly arranged over the top and sides of the hat and also against the brim at the back, where they rest on the hair.

NO. 2.—Pale-pink chrysanthemum straw and foliage form this hat in modified walking shape. The rolled brim is covered with the straw, and the low, flat crown is overlaid with the foliage, while huge shaded-pink roses and buds are massed at the left side and over the top of the crown.

NO. 3.—The hat here illustrated is particularly season-

able. The rolled brim is overlaid with soft folds of pale-violet tulle with white blossoms thickly massed over it. The low, flat crown is of the tulle, draped, and a large bow of violet ribbon is disposed at the left side of the front. A large bow of the ribbon is arranged at the back to rest on the hair. Pale-blue or pink or white ribbon might be substituted for the violet.

NO. 4.—There is an air of extreme smartness and good style in this hat in modified walking shape combining pale-blue and golden-brown straw. The rolled brim shows the two straws, with cream lace appliqué following the edge. The crown is low and made entirely of the golden-brown straw, and a bunch of pale-blue quills decorates the left side. The hat is especially appropriate for wear with piqué and linen dresses, although it is equally suitable with chevots and serge.

NO. 5.—The double brim of this charming Summer hat is formed of green straw with a soft twist of green chiffon between, while the low, flat crown is formed entirely of leaves. Where the brim flares at the left side a cascade effect of pale-green-and-white shaded roses gives pleasing decoration; roses are also disposed against the flaring brim, and trailing ends and foliage fall over on the hair at the back. A contrasting color may be introduced with attractive effect.

NO. 6.—The fashionable combination of black and white appears in this hat of white straw braid. The wide brim flares at the left side, where a bow of black velvet ribbon is adjusted. Black velvet ribbon is run in and out on the brim edge, and black and white flowers provide the trimming on the brim and around the low crown.

NOS. 7 AND 8.—The right side-front view of this hat fashioned from black chip with white straw on the edge of the brim shows the adjustment of the black taffeta scarf around the crown, the ends falling over at the back. The left side-front appears in the other illustration. The wide, flaring brim is faced with coarse black straw braid arranged in tucked effect, and black chrysanthemums rest on the hair. This extremely stylish hat is suitable for all ordinary wear.

NOS. 9 AND 10.—A generally becoming hat is shown here, in right and left side-front views. The hat is made of pale-blue straw, and the crown is broad and flat and the brim rolled and flared at the left side. A wreath of white roses encircles the crown, while a blue and black breast is secured against the flaring brim by a small rosette of black velvet ribbon, loops of the same falling over at the back. This hat would be equally attractive in deep-écru or white, and red or yellow roses might be substituted for the white ones, and an all-black breast used.

NOS. 11 AND 12.—This hat, of which the front and left-side views are presented, is characterized by a double brim that flares slightly at the left. A soft twist of pale-blue Louisine ribbon encircles the low crown and falls in long ends at the back; a twist is also arranged between the double brim, and there is a loose knot under the brim at the left side. A blue breast is placed at the left side against the crown, the end being secured with a pearl cabochon. The straw employed is a burnt Tuscan, and the ribbon may be in any preferred color.

NOS. 13 AND 14.—A charming youthful air marks this hat constructed of Tuscan braid, with the edge of the wide and undulating brim of chrysanthemum straw. The crown is broad, suggesting the Tam, and the wide brim flares at the left side. A spreading bow of black taffeta ribbon is disposed against the brim underneath, and another bow spreads out on top of the hat. Left side-front and right side views are given.

NO. 15.—Pale-pink straw and white mousseline de soie are associated in this hat, which reflects the season's fancy for flat effects. The brim is of the straw and is overlaid with three ruffles of the mousseline de soie, while the Tam crown is also of the mousseline, upon which are appliquéd small motifs in Irish lace. A bunch of pink rosebuds rests against the brim underneath, at the left side of the front, while a bow of black velvet ribbon with long ends is arranged beneath the brim at the back.

# Lessons in Modern Millinery—No. 6

BY Mlle. MIRABELLA



THE HAT SHOWN THIS MONTH IS A CHARMING LACE AND STRAW AFFAIR OF THE PICTURESQUE SHEPHERDESS ORDER. IT IS SUITABLE FOR ANY DRESSY OCCASION



THE COMPLETED HAT AS IT IS WORN.

The top of the hat is illustrated in this view, showing the deep lace draped over the wide brim, from beneath which soft white tulle appears. The fall of lace and velvet ribbon is also discernible, the long scarf ends prettily filling in the usually empty space at the back of the neck.



A clear idea of the adjustment of the under-brim trimming is given in this view, and of the arrangement of the ribbon velvet bow and lace scarf, which fall at the back.



The velvet ribbon, lace, buckle and flowers which constitute the trimming are here illustrated. Deep black Chantilly lace is also used in the decorative scheme. The roses are white.



The plateau made of white rough straw braid, with bandeau shaped to fit the head, is given in this view. The style is both fashionable and becoming, and contains charming possibilities.



From this back view of the hat the crown is seen draped with tulle and the brim overlaid with the Chantilly lace, which falls slightly over the edge and almost to the waist-line at the back. Velvet ribbon encircles the crown and is tied in a bow at the back, where it is secured by a jet buckle.



This illustrates the left-side view of the hat, trimmed, with the under-brim facing of narrow lace, the roses on the bandeau, and the ribbon and lace at the back.

# The Art of Knitting

## ABBREVIATIONS USED IN KNITTING.

k.—Knit plain. p.—Purl or, as it is often called, seam.  
n.—Narrow. o.—Over. Throw the thread over the needle.  
o. n.—Over and narrow. k 2 to.—Knit 2 together. Same as n.  
Make one.—Make a stitch thus.—Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round

\* Stars or asterisks mean, wherever they occur, that the details given between them are to be repeated as many times as directed, before going on with those details which follow. As an example: \*K 2, p 1, th o, and repeat twice from \* or last \*, means that you are to knit as follows: k 2, p 1, th. o; k 2, p 1, th. o; k 2, p 1, th. o, thus repeating the k 2, p 1, th. o, twice more after making it the first time, making it three times in all before proceeding with the next part of the direction.

stitch over the second, and repeat as far as directed.  
Row.—Knitting once across the work when but two needles are used.

Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

this throw-over is used as a stitch.) Or, knit one and purl one out of the same stitch.

To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.

sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped

## LADIES' GOLF BLOUSE OR SWEATER.

One pound of Spanish yarn is required for this garment, which is made in four pieces—collar, two sleeves, and the body of the jacket. The body is commenced at the belt, worked up the back, down each front, and afterwards joined together.

For a blouse, thirty-six inches bust, cast on one hundred and seventy stitches for the belt, and k. one row, p. one row, or two inches. Bind off all excepting fifty-six stitches in the centre, on which the back is worked as follows:

Commence on the wrong side.

*First row.*—K 3 to. crossed, make 3 in 1 (k 1, p 1, k 1, in same stitch); k 3 to., make 3 in 1, k 4 and repeat to end, finishing with make 3 in 1.

*Second row.*—K 8, p 4, and repeat, ending with k 8.

*Third row.*—Make 3 in 1, k 3 to. crossed, make 3 in 1, k 3 to., k 4, and repeat, ending row with make 3 in 1, k 3 to., make 3 in 1, k 3 to.

*Fourth row.*—Like second.

Continue until the back is fifteen inches long, or long enough to blouse slightly. At the beginning and ending of the eighth row and each succeeding eighth row, add one plain stitch, until there is a plain stripe six stitches wide on each side.

Finish the back on the second row of the pattern, slipping the first twenty-six stitches on to a safety pin. Bind off sixteen stitches in the centre, and on the remaining twenty-six stitches knit the left front.

On these twenty-six stitches carry out the pattern two inches for shoulder. Next row cast on thirty-two stitches toward centre of front. (No further mention will be made of the pattern, which is carried out throughout the garment).

Knit three inches on the fifty-eight stitches now on needle; cast on thirty-four stitches for under the arm and knit

eight and a half inches, finishing at the under-arm seam.

Next row bind off the first six stitches, the following row the last six stitches, and so on, always binding off the six stitches nearest the under-arm seam, until none remain.

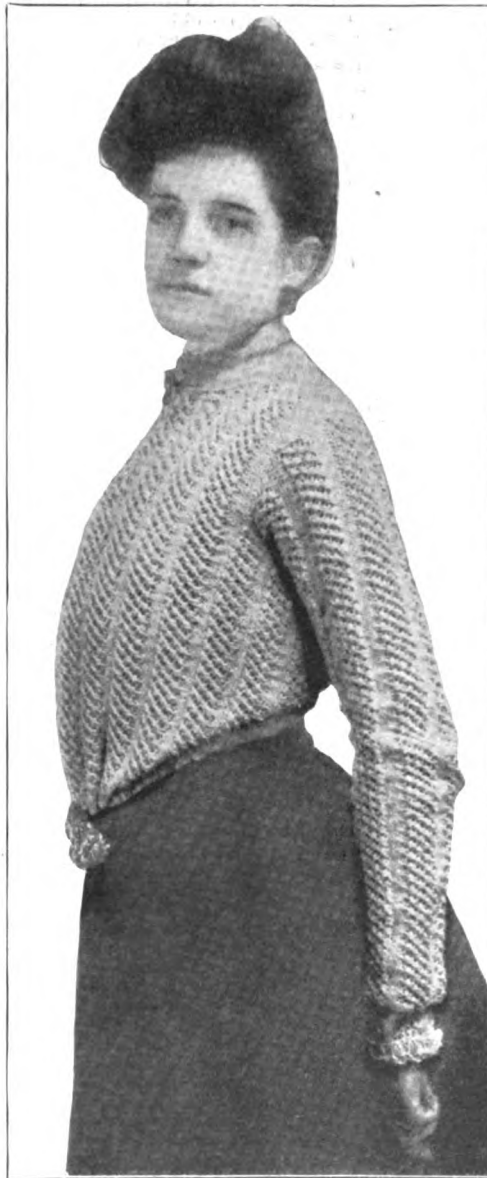
When the left front is finished, knit the right front on the twenty-six stitches on the safety-pin, care being taken to cast on at the opposite sides to the left front, for the neck and under-arm. If this precaution is not observed both fronts will be knit for the same side, and if not quickly noticed a great deal of ripping and unnecessary labor will be entailed.

*For the Sleeves.*—Cast on sixty-four stitches and make four rows (k 2, p 2), for edge. Knit three inches of pattern; make one row plain, and commence pattern on other side, as these three inches are turned up for the cuff. Continue the pattern for five inches, then add one plain stitch at the beginning and end of next row, and on every tenth row until twelve stitches are added, then on every fifth row, until the sleeve is twenty-two inches long. Bind off six at each end for six rows, then bind off the remainder.

*For the Collar.*—Cast on one hundred and eight stitches, k 1 row, p 1 row, for three inches, and bind off.

Sew up the under-arm seams and gather the fronts to the belt, sewing the belt up over itself to make it double. Arrange the sleeves in the armholes and sew the collar to the neck, care being taken not to get it too high in front. The collar rolls over and should be tacked down lightly; this is simply a slight turn-over to match the cuffs. If preferred, the collar may be made twice the depth of an ordinary collar and when worn, turned over the full extent like a turn-down collar. The fronts

are faced with taffeta and the closing effected with hooks and eyes placed very close together.



LADIES' GOLF BLOUSE OR SWEATER.  
(Designed especially for THE DELINEATOR.)



# SOCIAL OBSERVANCES

ENTERTAINING IN the country is so general at this season that a few hints concerning the duties of a hostess may be acceptable.

The rule is to invite a guest for a definite period; thus there can be no misunderstanding as to the limit of the visit. The hour of the train should be mentioned in the note of invitation, and a time table may be enclosed. A carriage should be sent to the station to meet guests, and all arrangements made for the conveyance of their luggage and placing it in their rooms. A hostess should not fail to be at home to greet her guests on their arrival and offer them a cordial welcome, have tea or some simple refreshment for them and show women guests to their rooms. Before the arrival of guests she should make sure that the rooms contain everything for their comfort.

There are hostesses who make the mistake of being absent when guests arrive and who finally make their appearance in breathless haste and with numerous apologies, but unless there is some excellent reason for such seeming negligence guests are apt to feel that it is but the selfish lack of consideration. While a hostess should be careful not to seem indifferent to the comfort of her guests, she should not weary them with too much attention or give the impression that they are on her mind or being entertained. She will arrange for their pleasure, secure invitations to any entertainments of a general nature which may take place in the neighborhood, mention to friends that she expects guests, so that they may call if they please; she may give a luncheon, dinner or an informal reception in their honor.

A considerate hostess will offer guests the option of rising for breakfast or having coffee and rolls in their rooms. She will not exact that her guests shall rise at an unreasonable hour for breakfast simply because some member of the family must take a train; she will not require a guest to go to drive who prefers resting, or to sing when tired, or sit and talk when reading may be preferred. She will give guests an opportunity to retire to their rooms to write letters or rest in the afternoon, if they wish. Visitors must be courteous in accommodating themselves to the plans of their hostess and must not make plans of their own without consulting her.

In the country there are many ways of passing the time agreeably with tennis, golf, bicycling, boating, driving, etc. The evenings may be devoted to music, cards, games, charades, thought-reading, character-reading, story-telling, etc., or to dancing, theatricals or tableaux, if there is a large house-party.

The hostess suggests the evening amusements and joins in them herself; she proposes the time for retiring, eleven o'clock being the usual hour for saying good night, although earlier hours are frequently kept in quiet households.

A clever, tactful hostess will make her guests feel that they are doing precisely what they prefer to do during their visit.

## REPLIES TO CORRESPONDENTS.

*Isabelle.*—A house-warming in a new country house sounds most attractive! By all means try to have an informal dance, especially if there is to be an assemblage of young people. The decorations may be of seasonable wild-flowers, ferns, etc. It is usual to throw the whole house open at a house-warming, and guests entertain themselves by going over it, as it is an informal occasion when ordinary rules may be relaxed. Private theatricals, or a fancy dress party, and a simple supper would seem pleasant for such an entertainment. Although your mother has asked you to plan the affair the invitations must be in her name.



Conducted by MRS. FRANK LEARNED

## COUNTRY HOSTESSES

*Noxall.*—Evening dress is correct for men at all evening functions.

*Emma.*—1. A man should not bring another man to be introduced at the home of a friend, unless he has permission from the hostess to do so. He should then introduce him to the hostess and any of the family who may be present on his arrival, but if others enter later it would be the duty of the hostess to make the necessary introductions. 2. Watermelon is served as a separate course at dessert and is eaten with a fork.

*Daisy.*—As you are dependent on yourself in a professional way as a singer and recitationist, certain exceptions must be made for you, although you are in mourning. There would seem no objection to your singing at some school or church entertainment or at the house of a friend, if you wish to do so, or if you expect to be remunerated for your services, or if you wish to gratify friends to whom you feel under great obligations for kindnesses.

*R.*—1. It would be a most positive impropriety, as well as a breach of etiquette for a girl to accept an invitation from a married man to stay at his country house. The invitation should come from his wife, either by note or personal invitation, not by any message sent through her husband. 2. When going for a visit it is important to take everything which may be needed during the stay. It would be very awkward to be obliged to ask your hostess to loan you anything. The day after your departure you should write a note to your hostess thanking her for your pleasant visit.

*Mrs. Z. A. B.*—It would seem wise to have a plain, straightforward talk with the person whose conduct has grieved you. By tact and kindness you may be able to point out that high principles, self-respect and future happiness would demand a cessation of the circumstances you describe.

*Isabel and Others.*—Some girls make the mistake of imagining that little attentions and compliments from men indicate a deeper sentiment than exists. It is a mistake to appear eager for attention; it is fatal to friendship to be exacting, and it is bad form to show signs of temper. Reserve, dignity, self-control, are desirable qualities in retaining friendship. It is not only bad form but a foolish mistake for girls to call men up by telephone, inquire why they have not called, and show such eagerness for their society. Strange as it may appear to girls, it is in the nature of a man to prefer that which he seeks, rather than that which seeks him. He wearies of coquettish flattery and is apt to tire of anyone who is lavish in invitations, gifts, notes or telephone messages.

*B. E. A.*—The various periods for wearing mourning have been considerably shortened within the last few years, but some people still prefer to adhere to the longest periods. Two years is the conventional length of time for a widow's mourning, and the same period is observed for a parent. A year is the usual period for a brother, sister, son or daughter. Wedding invitations and marriage announcements are sent to persons in mourning, but not invitations to dinners, luncheons or card parties, unless one knows that the persons who have been wearing mourning are putting it aside and beginning to enter society again.

*Truth.*—You should return all first calls within a week, if possible, and leave cards, and then not expect people to be in haste to call again. After a long interval they may call, but formal calls are not made more than once a year, unless in return for invitations. Having once sought your acquaintance as a new resident, by calling on you, the old residents do not intend to discontinue it. Your long isolation from society has made you morbid and shy. You should always meet your new acquaintances courteously and not imagine they intend to slight or overlook you. When conversing try to be interested in what interests others. Avoid thinking of yourself or of the opinions others are forming of you.

*E. C. and W. C.*—It would not seem at all necessary to send a wedding present to a girl who had been engaged to your brother, and from whom you do not expect to receive an invitation for her coming wedding. There may not be any reason why you should cease to have her as an acquaintance, but under the circumstances, it would be best not to appear to show that you approve of her treatment of your own brother.

*Edith.*—The day after you arrive at the house where you are to visit you may say to your hostess that you would like to let a friend know that you are in town and have him call, if she has no objection. You should mention his name to her. There are two reasons for this courtesy. A hostess has the right to know who comes to her house, and if she has any good reason for not wishing the visitor she may say so politely. You, as her guest, must show her the courtesy mentioned and must be particular to introduce your friend to the hostess and her daughters when he calls.

# STORIES of AUTHORS' LOVES

## *The Pitiful Passion of Poor John Keats*

BY CLARA E. LAUGHLIN



IN A CLOSE, grimy lecture room of a London hospital, one day in 1816, a group of students knitted their brows over the problems in surgery presented them by their instructor. Not improbably there was a demonstration in anatomy, some poor derelict of London life furnishing the object lesson, the scene recalling Rembrandt's great picture save that in place of the beruffed and bewhiskered Hollanders about the poor, pale corse, we must imagine rosy-faced English youths, zealous in the pursuit of a promising profession. London smoke fogged the atmosphere without, and London's traffic resounded in a dull roar; within, everything was suggestive of human suffering at its pitifullest, and the voice of the learned doctor droned on and on, dropping polysyllabled technicalities, as if the Thing discussed had never housed a palpitating heart, in love with joy and beauty and desirous of eternal good. Suddenly, through the dusty window, a sunbeam filtered and shone on a beautiful lad only half intent on the anatomy of the poor derelict; it lit up with glory his head of thickly clustering golden-brown curls, played about his low Greek brow, and brought to the most wonderfully luminous eyes that ever bespoke inspiration in a human head, and to the exquisitely sensitive mouth, one of those looks of rapt ecstasy which became, in time, forever memorable to any one beholding them. Perhaps the professor noted only that the sunbeam gave him a better light for his demonstrating, but the boy said: "There came a sunbeam into the room, and with it a whole troop of creatures floating in the ray; and I was off with them to Oberon and Fairyland."

This thing, or something kin to it, had happened before; the fairies called and called the lad until, from making infrequent excursions with them, he joined himself to them utterly, abandoning the hospital entirely and all prospects of



a livelihood by surgery, and delivering himself up to the fairy folk, to be theirs whenever and whithersoever they might call, and to ask no further sustenance than what they might choose to provide.

It was a mad thing to do, for the boy was a hostler's son who owed to a frugal, livery-keeping grandfather the opportunity of a professional education which might fit him for a better place in life than his forbears had enjoyed. The little legacy left by his mother's father was already well drawn upon for schooling, and the orphan lad had scant prospect ahead, save what he might earn in the sweat of his brow, but there were few to care how he might fare. His two brothers and one sister were all younger than he, and certainly not more worldly-wise, and beside them there was only their guardian, a tea-dealer, whose strong disapproval was not enough to restrain John Keats, since John was now turned twenty-one and past his full majority. So John, with no particular expectations, but with sublime faith in Oberon and the fairies, abandoned himself to that un-



FANNY BRAWNE.

scheduled profession, the pursuit of beauty, and to that precarious profession, the expression of it in verse.

Now Wordsworth, Scott, Coleridge, Southey, Shelley, Byron, Campbell and Moore were all in their heyday just then, and the gates of criticism were guarded by such men as Hazlitt, Leigh Hunt, Lockhart, and "Fusty" Christopher; Lamb was in his zenith, and so was the vigorous Rogers, the Dr. Johnson of his day, and the inspired opium-eater, De Quincey. London had never in all history been the literary centre for so glittering a galaxy of writing men. But the lad whom the fairies called did not hesitate to enter himself in their lists; perhaps he hoped, vaguely, to meet and mingle with the elect, some day; perhaps he didn't care, so only he might be where the sun shone and the flowers bloomed, and the birds sang and the bees hummed. His friend Haydon, the painter, wrote of him, long afterward, when the name of Keats had become as magic a name as any in his time, or in all time:

"He was in his glory when in the fields. The humming of a bee, the sight of a flower, the glitter of the sun, seemed to make his nature tremble; then his eyes flashed, his cheeks glowed and his mouth quivered."

But Nature, in thus dowering him with an intense love of her, had given him also what she has not always given

"To him who, in a love of Nature, holds  
Communion with her visible forms."

For love of Nature has been known to make men solitary; it has been known to lead them, like Thoreau, to declare, "There is no man whose society will not spoil my afternoon." Keats, on the contrary, was, if eminently a Nature-lover, preëminently a lover of human nature; he could turn from the most celebrated glories of landscape to a row of grinning country boys and girls, and say: "Scenery is fine, but human nature is finer," and add, in appreciation of the boys and girls; "I never felt so near the glory of patriotism, the glory of making, by any means, a country happier. This is what I like better than scenery."

Now, this passion for human nature is a contagious thing, and the man who creates the contagion usually finds it reacting on himself. Keats loved his fellows, and they loved him; and with all his tendency to melancholia and morbidness, he had, too, the Celtic gayety that goes therewith in some compositions, and by the testimony of all who knew him he was as divinely endowed for friendship as for the writing of poetry. Consequently, when the obscure youth let himself adrift in London, with more than vague notions of earning a livelihood by literature, the first success that we find him scoring was a notable success in the making of good friends.

He had gone to school to the father of Charles Cowden Clarke and had formed a friendship with the gifted son which lasted through Keats's life. In 1816 Clarke made Keats acquainted with Leigh Hunt, who was then living at Hampstead, and some of Keats's essays in verse, including his now almost tritely-famous sonnet "On First Looking into Chapman's Homer," were shown to Hunt, whose enthusiastic praise of the young poet and eager interest in him brought Keats very frequently to the Hampstead home, which was the gathering place of many kindred spirits, including Shelley, whom Keats met at Hunt's early in the Spring of 1817, about the time that Keats's first volume of poems was published.

The little volume was not a success, financially or with the critics, but Keats, quite undismayed, went on with his "Endymion," and for the better devotion to it betook himself to the Isle of Wight, where, however, he was ill-at-ease and whence he soon removed, by stages, to London again, taking up his residence at Hampstead, where his brothers joined him and where he worked steadily the Summer through on his first long poem. The situation at Hampstead was pleasing for many reasons. There he had quiet and natural country beauty, yet convenient proximity to London, and there he had the companionship of some very choice friends. Moreover, the freshness of the air was a paramount consideration, for a shadow was hanging over the little family group in the frail health of the youngest brother, Tom, like the others heir to their consumptive

mother's malady, but destined to be the first to succumb to it. And there, on historic Hampstead heath, working away on his immortal poem and enjoying to the full such relaxation as the society of his brothers and a few friends allowed, the circles of Keats's life began to widen, little by little, until they were comprehended by one which seemed thereafter to mark the boundary for him in every direction.

His social instincts, reaching out on all sides, presently brought him into acquaintance with two other Hampstead dwellers, literary strugglers both, who lived side by side in a couple of semi-detached houses at the foot of the heath. Dilke, the elder of the two, had built one of these houses at the time of his marriage, and Brown, a bachelor, had soon afterward built the other to keep bachelor hall in. In June, 1818, George Keats married and emigrated to America, and after seeing the bride and groom off at Liverpool, John Keats and Brown started on a walking tour in the north of England and through Scotland, visiting the Lake Country of Wordsworth, Southey and Coleridge, and the country of Scott and Burns. Keats returned alone in August, partly because his own health was not good, partly because the condition of his brother Tom began to be alarming. Returning to his Hampstead lodgings, tired and ill in mind and body, Keats was going, although he was worlds away from suspecting it, into a fierce unrest which was to wax more and more piteous until it wore him out in a wild delirium of pain some three years and a half later.

Keats saw, very soon after reaching his brother's side, that the worst was to be apprehended, and in December it came to pass after a painful lingering, leaving John alone, very much alone, so that Charles Brown, his jovial, big-hearted friend, picked up the poor, frail, tired little poet bodily, as 'twere, and carried him home to live with him.

Now, when Brown had been preparing to go on his long walking tour with Keats, the June previous, he had let his house, furnished, for the Summer to a strange family, a Mrs. Brawne, a widow, and her three children, of whom the eldest was a daughter just grown into young ladyhood. During the Summer the Brawnes quite naturally became "neighborly" with the Dilkes next door, and when Brown came back in the Autumn and the Brawnes moved to a house in a street near by, the intimacy with the Dilkes continued, and at the Dilkes' house in that sad Autumn when he was nursing his dying brother, Keats met Miss Fanny Brawne.

Up to this time Keats's attitude toward women had been that of a poet who idealized them in the abstract, rather than that of a man who loved them in the concrete, much less one woman as the concretion of her sex. In his inability to find coincidence between the women of his imagination and the women he met, Keats was rather a disparager than an admirer of the women with whom he came in contact.

"I am certain," he wrote to Bailey from Scotland, "I have not a right feeling towards women—at this moment I am striving to be just to them, but I cannot. Is it because they fall so far beneath my boyish imagination? When I was a schoolboy I thought a fair woman a pure goddess; my mind was a soft nest in which one of them slept, though she knew it not. I have no right to expect more than their reality. I thought them ethereal, above men. I find them perhaps equal—great by comparison is very small. . . . Is it not extraordinary?—when among men I have no evil thoughts, no malice, no spleen; I feel free to speak or to be silent; I can listen, and from every one I can learn; my hands are in my pockets, I am free from all suspicion, and comfortable. When I am among women I have evil thoughts, malice, spleen, I cannot speak, or be silent; I am full of suspicions, and therefore listen to nothing; I am in a hurry to be gone. . . . I must absolutely get over this—but how?"

And to George and Georgiana Keats in America (of the latter of whom John Keats was exceedingly fond in a frank, wholesome, comrade-like way in which he seems never to have esteemed any other woman) he wrote, in excuse of his disinclination to marry:

"The roaring of the wind is my wife, and the stars through my window-panes are my children; the mighty abstract idea of Beauty in all things I have stifles the more divided and minute domestic happiness. An amiable wife and sweet children I contemplate as part of that Beauty, but I must have a thousand of those beautiful particles to fill up my heart. I feel more and more every day, as my imagination strengthens, that I do not live in this world alone, but in a thousand worlds. No sooner am I alone than shapes of epic greatness are stationed around me, and serve my spirit the office which is equivalent to a King's body-guard; 'then Tragedy



with sceptred pall comes sweeping by.' According to my state of mind I am with Achilles shouting in the trenches, or with Theocritus in the vales of Sicily; or throw my whole being into Troilus, and, repeating those lines,

'I wander like lost souls upon the Stygian bank,  
staying for waftage.'

I melt into the air with a voluptuousness so delicate that I am content to be alone. These things, combined with the opinion I have formed of the generality of women, who appear to me as children to whom I would rather give a sugar-plum than my time, form a barrier against matrimony that I rejoice in."

It was in October, 1818, just before his brother's death that Keats met Fanny Brawne, and in a letter of that period to his brother and sister-in-law in America, Keats wrote:

"Shall I give you Miss Brawne? She is about my height, with a fine style of countenance of the lengthened sort, she wants sentiment in every feature, she manages to make her hair look well, her nostrils are fine though a little painful, her mouth is bad and good, her profile is better than her full face, which indeed is not full but pale and thin without showing any bone. Her shape is very graceful, and so are her movements; her arms are good, her hands badish, her feet tolerable; she is not seventeen [this is a mistake; she was nearly nineteen], but she is ignorant—monstrous in her behavior, flying out in all directions, calling people such names that I was forced lately to make use of the term *Minx*. This I think not from any innate vice but from a penchant she has for acting foolishly. I am, however, tired of such style and shall decline any more of it."

It is well known that Keats's first impressions of Miss Brawne were not good, but we have his own authority for the statement that within a very short time she had completely enslaved his fancy. One of his biographers suggests that we must take the above description as the resentment of a man heretofore free from the pangs of love, who found himself suddenly in thrall. Beyond this description and a silhouette portrait of the young lady, we have no further account of her than what we may deduce from the letters and poems Keats addressed to her. She seems to have been of irreproachable parentage, far above the stableman's son in social position, and a rather spoiled young person, but history has made no note of her in any wise save that she was loved by John Keats—and so immortalized. No slightest fragment of anything written by her in reply to his burning love epistles has been preserved; in the annals of love and literature Fanny Brawne has no individual existence; she is the girl Keats loved, that is all, and we have no other vision of her than as he saw her, save as we, saner and shrewder than the poor love-sick lad, read between the lines of his passionate appeals and draw conclusions of our own about Fanny Brawne, and why his friends, one and all, frowned on his infatuation for her. If the worshipper re-

flects the character of that he worships, there is not a great deal to be said in favor of little Fanny Brawne. Taken in comparison with his other familiar letters, Keats's letters to her offer some significant contrasts. His letters to his family and near friends are overflowing with the love of fun which was so characteristic of him; they are a treasury of anecdote and whimsical comment; the letters to Miss Brawne show not a trace of humor—scarcely one of good humor, in the ordinary use of the term. To others he wrote

freely, in elaborate detail, of what he was doing, where he had been, whom he had seen and wherewithal he was occupied, with snatches of poetic "studies" or carefully annotated bits of finished work; to her he seldom said more about himself and his occupations than that he was busy or not busy, or that his post-office address was so-and-so, and the mails came twice or thrice a week. For all the distinguishing marks of time or place Keats's letters to Fanny Brawne might well have passed between primeval man and woman, or come from some love-sick swain in the Babylonian days. They have but one chord, major and minor of it, and it is Thee and Me, now in a kind of panting ecstasy, now in screaming, jealous pain. His earliest poem to

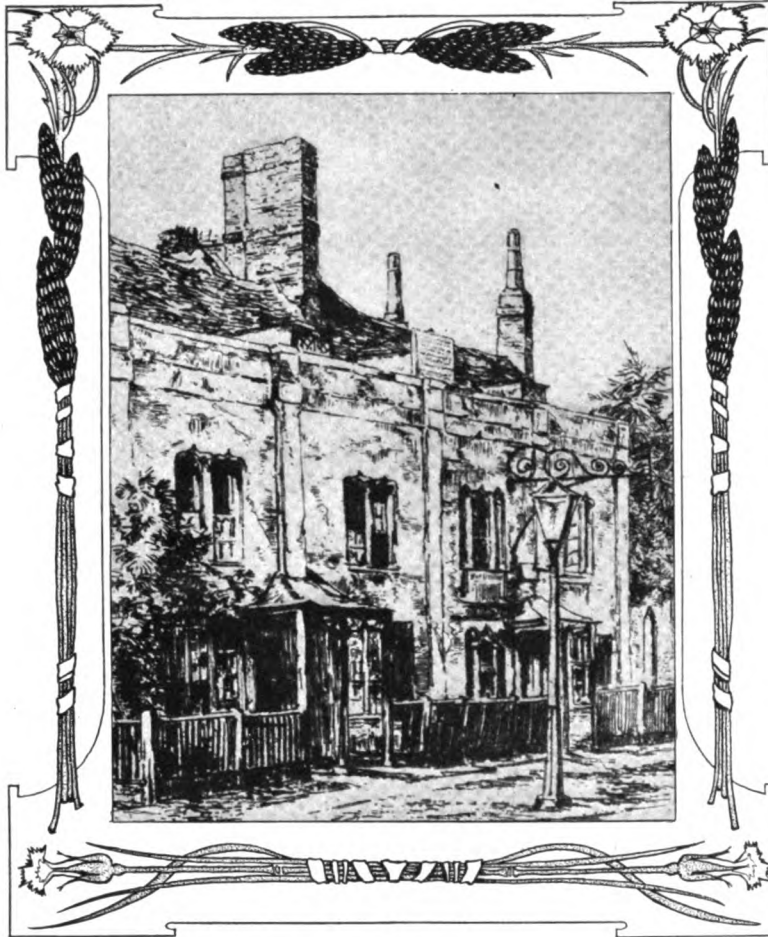
her is one of jealous misery, written during their first separation in January, 1819:

"Ah! dearest love, sweet home of all my fears,  
And hopes, and joys, and panting miseries,  
To-night, if I may guess, thy beauty wears  
A smile of such delight,  
As brilliant and as bright,  
As when with ravished, aching, vassal eyes,  
Lost in soft amaze,  
I gaze, I gaze!

"Why, this—you'll say, my Fanny! is not true:  
Put your soft hand upon your snowy side,  
Where the heart beats: Confess—'tis nothing new—  
Must not a woman be  
A feather on the sea,  
Swayed to and fro by every wind and tide?  
Of as uncertain speed  
As blow-ball from the mead?

"I know it—and to know it is despair  
To one who loves you as I love, sweet Fanny,  
Whose heart goes fluttering for you everywhere,  
Nor, when away you roam,  
Dare keep its wretched home,  
Love, love alone, his pains severe and many;  
Then, loveliest! keep me free,  
From torturing jealousy."

And in the first letter that he wrote her, or at least in the first that has been preserved, he says: "Ask yourself, my



THE HOUSE AT HAMPSTEAD.

love, whether you are not very cruel to have so entrammelled me, so destroyed my freedom."

This is the note of Keats's passion, throughout. He fought it, from the first; he died fighting it, as men die fighting a frightful malady which is eating out their vitals. The foundation of the infatuation seems to have been, at least on his side, purely physical. In a letter to her, written from the Isle of Wight, he writes:

"Why may I not speak of your beauty, since without that I could never have lov'd you? I cannot conceive any beginning of such love as I have for you but Beauty. There may be a sort of love for which, without the least sneer at it, I have the highest respect and can admire it in others, but it has not the richness, the bloom, the full form, the enchantment of love after my own heart."

The quality of passion so engendered was inevitably of a low order and bound to carry with it horrible penalties of jealousy, since the enthralling thing in Miss Brawne was not her soul, which only her elect lover might know, nor her mind, opening up its shy, sweet maiden treasures for the delectation of the chosen few alone, but her superficial charms, as freely displayed to the passerby as to her betrothed; any man in a ballroom might see in Fanny Brawne what Keats saw in her, and Keats knew this, and was terribly tormented thereby. He knew, too, that Miss Fanny was not the lady to guard her charms jealously for her lover, but that she made the most of them, always, to bring her admiration. She seems to have been demurely pleased at his tremendous passion for her, and to have reciprocated as much as in her lay, but the capacity for being absorbed was doubtless not hers, and knowing this gave Keats great wretchedness. In one of his last letters to her he wrote:

"Well may you exclaim, how selfish, how cruel, not to let me enjoy my youth! to wish me to be unhappy. You must be so if you love me. Upon my soul I can be contented with nothing else. If you would really what is called enjoy yourself at a party—if you can smile in people's faces and wish them to admire you *now*—you never have nor ever will love me. I see *life* in nothing but the certainty of your Love—convince me of it, my sweetest. If I am not somehow convinced I shall die of agony. If we love we must not live as other men and women do. I cannot brook the wolfbane of fashion and foppery and tattle—you must be mine to die upon the rack if I want you."

And during the same absence from her he wrote again:

"I have heard you say that it was not unpleasant to wait a few years. You have amusements, your mind is away, you have not brooded over one idea as I have, and how should you? You are to me an object intensely desirable—the air I breathe in a room empty of you is unhealthy. I am not the same to you—no; you can wait, you have a thousand activities, you can be happy without me. Any party, anything to fill up the day has been enough. How have you pass'd this month? Whom have you smiled with? All this may seem savage in me. You do not feel as I do, you do not know what it is to love—one day you may—your time is not come. Ask yourself how many unhappy hours Keats has caused you in Loneliness. For myself I have been a martyr the whole time, and for this reason I speak; the confession is forc'd from me by the torture. I appeal to you by the blood of that Christ you believe in: Do not write to me if you have done anything this month which it would have pained me to have seen. You may have altered. If you have not—if you still behave in dancing rooms and other societies as I have seen you, I do not want to live. If you have done so I wish this coming night to be my last. I cannot live without you, and not only you but *chaste you, virtuous you*. The sun rises and sets, the day passes, and you follow the bent of your inclination to a certain extent; you have no conception of the quantity of miserable feeling that passes through me in a day. Be serious! Love is not a plaything, and again do not write unless you can do it with a crystal conscience."

After this manner poor Keats fretted and fumed through three years and a half, until he wore himself out, body and spirit, most miserably. The disapproval meted out by all his friends to his infatuation for Miss Brawne served only to embitter him against the friends and to put a seal of silence on his lips and his letters regarding her. To her he admits:

"My friends laugh at you! I know some of them—when I know them all I shall never think of them again as friends or even acquaintances. My friends have behaved well to me in every instance but one, and there they have become tattlers and inquisitors into my conduct; spying upon a secret I would rather die than share it with anybody's confidence. For this I cannot wish them well. I care not to see any of them again. If I am the Theme, I will not be the friend of idle gossips. Good gods, what a shame it is our Loves should be so put into the microscope of a coterie. . . . People are revengeful—do not mind them; do nothing but love me. If I knew that for certain, life and health will in such event be a heaven, and death itself will be less painful. . . . Your name never passes my lips—do not let mine pass yours."

My dearest love, I am afraid to see you. Will my arm be ever round you again, and if so, shall I be obliged to leave you again? My sweet Love? I am happy whilst I believe your first letter. Let me be but certain that you are mine heart and soul, and I could die more happily than I could otherwise live."

The truth of the matter was that Keats had no prospects entitling him to contemplate marrying. He was more than poor; he was dependent on the charity of his friends, and very soon after he knew Miss Brawne it became only too evident that he was marked for his young brother's fate and would die a lingering death and fill at no distant day a consumptive's grave. Moreover, Keats had not the smallest patience with details and responsibilities and would have writhed under the petty restraints of ordinary married life as on the rack. He was ill-designed to wed, any way he might consider the prospect. But if he had fixed his affections on a different type of woman, things need not *per se* have been so bad. What his friends chiefly objected to was not his being in love—friends must needs be very officious to object to a poet being in love—but his absorption in vain, pretty little Miss Brawne, who seemed to bring him no peace, no help, no benediction of love but only its torments, wearing on his already feeble health and delivering his spirit over to a destroying jealousy which threatened to blight his genius as well as his life. One must be slow to blame the poor, pretty little girl for not inspiring a different quality of affection; one must not think her too unduly coquettish or or self-absorbed. Keats was a lad fighting what seemed a forlorn battle against unkind Fate, and he had, too, to pay the penalties of his artistic temperament. There is a nice balance about Fate, after all; things are not so unevenly divided as they oftentimes seem, and to him who, like Keats, is given an hundred-fold power to feel beauty and to make others thrill with it after him, there is given also a corresponding sensitiveness to misery. You cannot refine gold and at the same time make it resist more; to be serviceable it must contain a good per cent. of alloy. Keats, having pitched his passion to a low tune, whether by fate or by his own choice, was obliged to dance thereto until the tune was done. It was not long; his mortal malady was aggravated in some degree by the bitter attacks of the reviewers on his published work, but more by the exasperation entailed in the blasting of his hopes regarding Miss Brawne. She seems to have remained faithful to him in general if not in particular, and however much she enjoyed the admiring society of better-constituted folk, to have held firmly to her purpose of marrying the poor, pale lad who loved her so. She was all that she could be to him, poor little girl:

"And it wasn't the blame, and it wasn't the shame,

That burned like a white-hot brand;

It was coming to know that she never would know,

That she never could understand."

It would be the most extravagant injustice to compare poor little Fanny Brawne to the Vampire of Kipling's poem except in a remote way, but in her own fashion she, no less than the woman of the under-world whom Kipling vituperates, was a drain on the endurance of the man who had pinned his faith to her. He claimed her for his ideal and enwrapped her in a solitary's pent-up passion, which would have been well enough in its way if he had been content, as many visionaries have been, with the subjective phase of love. But it is not the least wretchedness of physical love that it cannot find anything in itself alone but increased gnawings of desire, and that in the fulfilment of its desire it all too often finds satiety. Keats's passion was, no doubt, metamorphosed from a healthful affection into a morbid infatuation by the fact that its happy consummation seemed so hopeless.

Shortly before his final separation from her, when it became imperatively evident that Keats must winter in Italy if he would survive the Winter at all, he wrote to Miss Brawne:

"Indeed, I should like to give up the matter at once. I should like to die. I am sickened at the brute world which you are smiling with. I hate men, and women more. I see nothing but thorns for the future—wherever I may be next Winter, in Italy or nowhere, Brown will be living near you with his indecencies. I see no prospect of any rest . . . I wish you could infuse a little confidence of human nature into my heart. I cannot muster any; the world's too brutal for me. I am glad there is such a thing as the grave. I am sure I shall never have any rest till I get there."

He never wrote to her again, except a "Good-by, Fanny! God bless you," scrawled at the bottom of a letter he wrote her mother on arriving at Naples in October. On the voyage thither he had written to Fanny the famous sonnet which were his last verses:

"Bright star, would I were steadfast as thou art,  
Not in lone splendour hung aloft the night  
And watching, with eternal lids apart,  
Like nature's patient, sleepless Ermité,  
The moving waters at their priestlike task  
Of cold ablution round earth's human shores,  
Or gazing on the new soft-fallen mask  
Of snow upon the mountains and the moors—  
No—yet still steadfast, still unchangeable,  
Pillow'd upon my fair love's ripening breast,  
To feel forever its soft fall and swell,  
Awake for ever in a sweet unrest,  
Still, still to hear her tender-taken breath,  
And so live ever—or else swoon to death."

To Brown he wrote from Naples:

"I can bear to die—I cannot bear to leave her. . . . Oh, God! God! God! Everything I have in my trunks that reminds me of her goes through me like a spear. The silk lining she put in my travelling cap scalds my head. My imagination is horribly vivid about her. I see her, I hear her. Oh, Brown, I have coals of fire in my breast. It surprises me that the human heart is capable of so much misery."

He had probably by that time abandoned all hope of prolonging his life beyond a very few months at most, and while he was no coward of pain, he fain would have made an end to it all immediately—the wretchedness of slow dying in poverty in a foreign land was so repulsive to his poet's beauty-loving temperament. But his devoted friend Severn, the painter, who accompanied him on his last journey and attended him with loving ministrations to the very dreaded brink, constrained him, by precept and example of sweet, heroic living, to make a good fight to the bitter end. Of those days in Rome Mr. Colvin, Keats's biographer, writes:

"Occasionally, there came times of delirium or half-delirium, when the dying man would rave wildly of his miseries and his ruined hopes, till his companion was almost exhausted with 'beating about in the tempest of his mind'; and once and again some fresh remembrance of his love, or the sight of her handwriting in a letter, would pierce him with too intolerable a pang. But generally, after the first few weeks, he lay quiet, with his hand clasped on a white cornelian, one of the little tokens she had given him at starting, while his companion soothed him with reading or music. Of recovery he would not hear, or longed for nothing except the peace of death. 'I feel,' he said, 'the flowers growing over me'; and it seems to have been gently and without bitterness that he gave the words for his epitaph:

'Here lies one whose name was writ in water.'

The end came peacefully. "On the 23d of February," writes Severn, "about four, the approaches of death came on. 'Severn—I—lift me up—I am dying. I shall die easy; don't be frightened—be firm, and thank God it has come.'"

Not until the end of the October following would Keats have been twenty-six years old, yet the verdict of time has been with Shelley who wrote:

"'Here lies One whose name was writ in water.'"

But, ere the breath that could erase it blew,  
Death in remorse for that fell slaughter,  
Death, the immortalizing Winter, flew  
Athwart the stream—and time's printless torrent grew  
A scroll of crystal, blazoning the name  
Of Adonais."

And, in the deathless lyric wherein he poured out not only his but the world's lament, Shelley found also Keats's compensation:

"He has outsoared the shadow of our night;  
Envy and calumny and hate and pain,  
And that unrest which men miscall delight,  
Can touch him not and torture not again;  
From the contagion of the world's slow stain  
He is secure, and now can never mourn  
A heart grown cold, a head grown gray in vain;  
Nor, when the spirit's self has ceased to burn,  
With sparkless ashes load an unlamented urn."

## A LOVE SONG

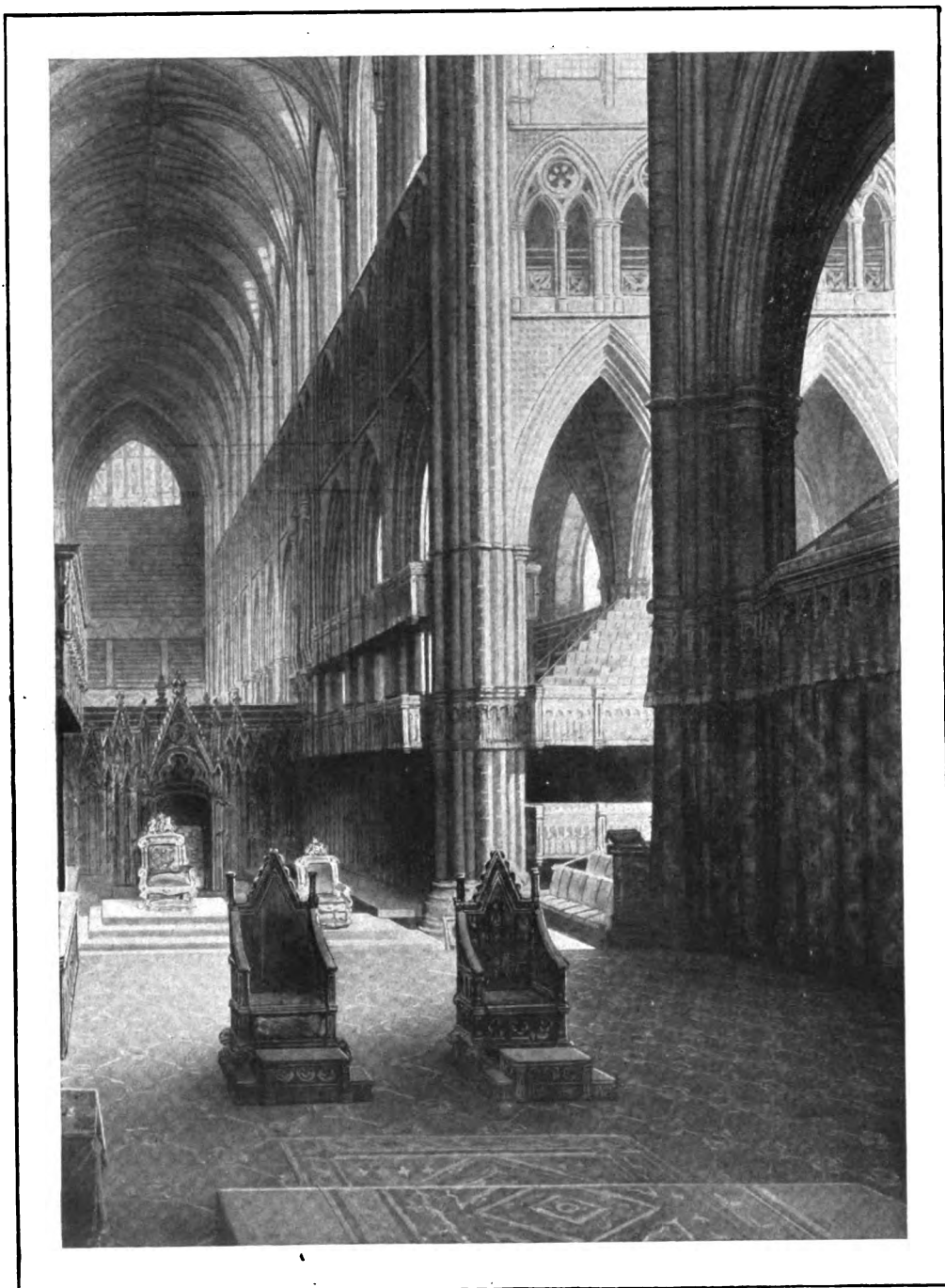
**I** GAVE HER a rose in early June,  
Fed with the sun and dew;  
Each petal, I said, is a note in the tune,  
The rose is the whole tune through and through,  
The tune is the whole red-hearted rose.  
Flush and form, honey and hue,  
Lull with the cadence and throb to the close,  
I love you, I love you, I love you.

**S**HE GAVE ME a rose in early June,  
Fed with the sun and dew;  
Each petal, she said, is a mount in the moon,  
The rose is the whole moon through and through,  
The moon is the whole pale-hearted rose.  
Round and radiance, burnish and blue,  
Break in the flood-tide that murmurs and flows,  
I love you, I love you, I love you.

**T**HIS IS OUR LOVE in early June,  
Fed with the sun and dew,  
Moonlight and roses hid in a tune;  
The roses are music through and through,  
The moonlight falls in the breath of the rose.  
Light and cadence, honey and hue,  
Mingle, and murmur, and flow to the close,  
I love you, I love you, I love you.

DUNCAN CAMPBELL SCOTT.





THE CHOIR *of* WESTMINSTER  
 ABBEY ARRANGED *for the* CORO-  
 NATION CEREMONIES — FROM  
 A DRAWING MADE *for the*  
 DELINEATOR *by* LUCIEN DAVIS





# THE PAGEANTS OF LONDON\*

BY SIR WALTER BESANT

WITH AN INTRODUCTORY PAPER ON THE CORONATION CEREMONIES

BY SIR EDWIN ARNOLD



HAVE BEEN honoured by a commission from the Editor of *THE DELINEATOR* to add some introductory remarks to the annexed excellent paper written by the late Sir Walter Besant and full of evidence of the wide knowledge of his subject possessed by that gifted writer. Sir Walter, whom it was my privilege to know well, loved the mighty Metropolis in which he was a citizen of "credit and renown," and has explained with his well-known lucidity and picturesqueness the origin and the character of London's Civic Pageants. His pen, far worthier than mine in such a field, was to have dealt, I believe, with one or two other characteristic displays made in our Capital during the reign of Victoria, and to have dwelt finally upon the preparations being made for the Coronation of King Edward VII., with some particulars of previous ceremonials of a similar nature. No one would have taken more pleasure than I myself in reading such descriptions by him; for Sir Walter's knowledge of London in her holiday dress was, like the elder Mr. Weller's, "extensive and peculiar." Nor was he wrong in holding that the vast City, even in these days of bricks and mortar, supplanting the old and more artistic ranges of narrow lanes, gabled dwellings and leaded windows, lends itself to a great show. Not that we can be said to be a people which knows how to decorate. We have neither the artistic background requisite nor the popular instinct.

Everybody will say this who has seen Continental cities *en fête*, or the way in which an Oriental town will put on a gala dress. As an example of uniform style Japan provides the best instances. When Tokio or any large Japanese place celebrates some public event, everybody knows exactly what to do, and does it unanimously. In a single hour Tokio or Kyoto or Osaka will transform herself into an outdoor picture full of beauty and harmony by the simple adoption of the national colours, which are red and white, along each street front. Every shopman or resident plants a bamboo pole by his doorstep bearing the flag of a red sun on a white ground, and hangs a row of red and white paper lanterns under his eaves. Nothing more and nothing less, the effect being, together with long strings of *go-hei*—white paper cut in a conventional way—to make the causeways look like a garden of fluttering pink and silver roses. In the Chinese cities huge lanterns and inscriptions in blue, green, scarlet and golden characters set the shop-fronts ablaze. In Eastern towns the citizens, within a day, will transform business roads into leafy avenues and bowers of blossom and fruit; while the festive crowd, not like our sombre gatherings, of itself fills up the picture with bright garments. In Continental Europe good effects are produced by hanging out at every balcony and casement glad-coloured carpets, rugs and drapery, with banners gracefully grouped, and cleverly executed triumphal arches and pavilions which rise in a night like Aladdin's palace and disappear as swiftly. Paris especially, the coquette of capitals, knows how to make herself suddenly gay. But in London the remarkable element is generally the populace itself, the most orderly and earnest in the world. I recall three occasions at least when this was strikingly exemplified, when the dec-

\* The article by Sir Walter Besant was written in the Autumn of 1900, but the correcting of the proofs was one of his last literary acts before his fatal illness.—Editor *DELINEATOR*.

orations were much less effective or significant than the people themselves in their vastness and one-mindedness. I wish that Sir Walter Besant had reproduced for the readers of *THE DELINEATOR* the spectacle of the funeral of the Duke of Wellington, of the Queen's visit to St. Paul's in thanksgiving for the restored life of her son, now our King, and of the magnificent procession at the Diamond Jubilee in 1897, when again the good Victoria passed in state to London's Cathedral. The first was a grand demonstration of the Capital in its sorrow, and the other two of the Capital in its joy, and all three were splendidly impressive. Never shall I myself forget that superb and brilliant moment when her beloved Majesty passed up the streets most famous in Civic history between mounted or dismounted squadrons and companies drawn from all her Colonies. The scene culminated at the western steps of St. Paul's, where her Majesty's carriage drew up while the Archbishops and Bishops held a short service in the open air and great officials of the State stood near together with distinguished military and naval commanders, Lord Roberts being especially conspicuous upon his white Arab charger. The marvel of those displays consisted chiefly, however, in the wonderful crowds, loyal, orderly and delighted, who made by themselves the grandest feature of the processions.

Probably the same will be the case as regards the Coronation of King Edward VII., to take place on the 26th of June. If it were desired to make a great London pageant out of this occasion, nothing would be easier, for then we should see blended the modern multitudes, the opulence and majesty of the Metropolis along with the observances, quaint, ancient and intensely picturesque, which might be revived from previous Coronations. It would not be difficult to reproduce every feature of the great ceremony from Norman times through the Plantagenets, the Tudors and the Stuarts, and a capable Earl Marshal with plenty of time and plenty of funds, with Mr. Wickham Legg's erudite book before him, could make the whole history of England pass grandly before the eyes of men. But no such extensive plan is contemplated. The example of economy set by William IV. who spent only £30,000, where his brother George IV. had spent upwards of £240,000, was followed at Queen Victoria's Coronation, and there will be a free but not a prodigal disbursement at the forthcoming event. The march from the Tower to the Abbey and the great banquet in Westminster Hall will not be revived, and so will be missed the spectacle of the Champion riding in complete armour up the paved floor of Westminster Hall to fling down his steel glove in challenge of any one who should dispute his Majesty's title. Many another strange old custom of previous Coronations has been wisely set aside by the Court of Claims. Mr. Legg's book is filled with instances of these feudal tenures. The Lord of the Manor of Heydon is entitled to the startling privilege of holding the King's towel when he washes his hands before dinner; Addington Manor is held on condition of preparing a mess of pottage for the banquet. In regard to this banquet in the historic hall it was formerly a prodigious affair. At that which took place at George IV.'s Coronation the first course consisted of twenty-four gold covers and dishes carried in by as many gentlemen-in-waiting, the Lord High Steward, the Lord High Constable and the Earl Marshal entering Westminster Hall on horseback before dinner was served. The King left the scene of festivities at an early hour, and after his departure there was an unseemly scramble for the gold plate. The guests had done the same at the Coronation Banquet of George I.

The Duke of Newcastle has been successful in insisting that, like his predecessors in the Manor of Worksop, he shall have the honour of furnishing a rich right-hand glove for the King, and to support the King's right hand through the service, and to carry the sceptre when the King is fatigued. The Barons of the Cinque Ports will be more or less wronged if they do not carry a canopy of crimson velvet over the Sovereign's head in his progress in the precincts of the Abbey; and there is a nobleman with an irrefragable claim by feudal precedent to furnish a fair linen shirt for the morning toilette of his Majesty, which he himself is afterwards at liberty to wear and keep. These claims are not to be looked

upon slightly. They are memorials and in a way warrants of the tenure of old estates held by good service in battle. Similarly the Dukes of Marlborough and Wellington must once a year on the anniversaries of the battles of Blenheim and Waterloo suspend a brand new silken banner in the St. George's Chapel, Windsor. The Lords of Savernake, the Marquises of Ailesbury, keep possession of their fief of Savernake only on condition that they blow three times on an ivory horn suspended in the hall whenever the King comes that way. Hundreds of such claims are registered by Mr. Legg and have come before the Court of Claims, but the major part of them will be judiciously suppressed.

One later custom of Coronations will be happily preserved; the King will be presented with a Bible specially prepared by the British and Bible Society. It will be a book of fitting and solemn splendour, on the model of that accepted by the late Queen Victoria at her Coronation in 1838, since in the possession of the widow of Bishop Sumner, whose duty it was to carry the sacred book for Queen Victoria during the ceremony. The holy volume will be presented to his Majesty by the Archbishop of Canterbury, who will pronounce the following words:

"Our Gracious King: We present you with this Book, the most valuable thing that this world affords. Here is Wisdom: This is the Royal Law: These are the Lively Oracles of God. Blesseth is he that readeth, and they that hear the words of this Book: that keep, and do, the things contained in it. For these are the words of eternal life, able to make you wise and happy in this world, nay, wise in salvation and so happy for evermore, through Faith which is Christ Jesus: to Whom Glory be forever. Amen."

There will be two processions—on the 26th and 27th—and a grand naval display on the 28th. The longer procession on the 27th, which will pass through fourteen miles of London's streets, including Oxford Street, Holborn, Cheapside, London Bridge, the Borough High Street, Kensington Park Road to Westminster Bridge and Parliament Street. This pageant is in itself the renewal of the ancient fact that the new King or Queen was in a sense exhibited to the population and informally crowned, as it were, by acclamation. That this is a fundamental theory in all English Coronations is borne out by the curious feature of the religious ceremony, repeated at Queen Victoria's Coronation. Then the Archbishop of Canterbury, after her Majesty had entered the Abbey and thus shown herself to all her subjects said, "Sir, I here present to you Queen Victoria, the undoubted Queen of this Realm: Wherefore all you who are come this day to do your homage, are you willing to do the same?" We see in this strange formula the survival of the old feudal notion that the Sovereign was to a certain extent elected by the national approval, although constitutional lawyers would look upon this as nothing but a legal fiction.

In both processions the King and Queen will take part, riding in the grand State carriage specially built for the occasion and drawn by those massive cream-coloured Hanoverian cobs which issue periodically from their stalls at Buckingham Palace to act as important State functionaries. All that gilding and varnish and the coachbuilder's art can produce will be lavished upon that equipage, which will be preceded and followed by a magnificent and varied cortège; not the least ornamental portion whereof will be furnished by the galaxy of Indian Princes, proudly and loyally attendant upon their Emperor and Empress. At previous Coronations the route extended from the Tower to the Abbey, but it is to be shortened to a circuitous line extending from Buckingham Palace to the western door of the stately edifice. The lieges will not see, as in King George Third's time, the way led by "the King's Herb Woman" with her following of six "pretty maids," strewing the way with flowers and fragrant leaves, and they will not see the solitary "fifer," nor the "larderers" and "cup-bearers" of the royal kitchen. Still it will be very dazzling, and the streets and houses will present such a wonder of colour, clamour and enthusiasm as no other metropolis can furnish. The central point of it, of course will be in the Abbey. It is proposed to construct seats within the majestic fane for as many as 8,000 spectators, who will include, of course, all the royal guests and foreign royalties in England, the Ambassadors of all the great



Powers, the majority of the peers and peeresses, and a representative body of the members of the House of Commons; in addition to a large body of distinguished people specially invited. The mighty church lends itself to such displays with a noble richness of background, and such accessories of majestic memory and imperial associations as no other spot on earth could furnish. Amid the tombs of Kings and Queens, and of those whose names shine in history like fixed stars of the sky, King Edward VII., seated upon the ancient Chair from Scone, whose rude cushion of granite has formed the throne of every new Sovereign of England from Edward the Confessor downward, will go through the antique ritual with all its quaint accessories of the Orb, the Sceptre, the Cap of Maintenance, the Anointing Oil, and the Ring of State which formally marries him to his Kingdom. The records of a thousand years of dynastic glory will in that solemn hour be condensed into a national emotion of which it is impossible to exaggerate the importance in regard to Imperial unity and Imperial strength as it radiates from the enthroned Sovereigns to all parts of their British dominions. Even for those who will be present as strangers



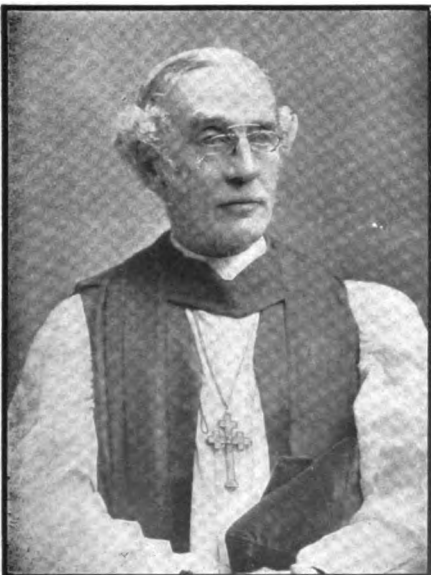
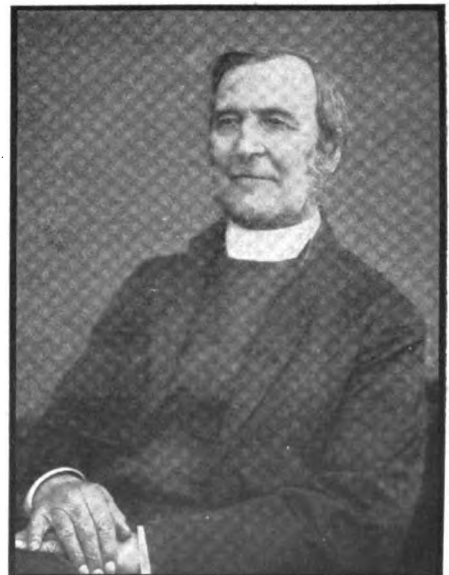
THE KING IN CORONATION ROBES.

and foreigners the moment will be one of supreme and dazzling significance, a golden page in the Missal of Humanity.

It will be in accordance with custom that when the King has been solemnly crowned by the Primate of All England, his consort will be similarly inducted by the Archbishop of York. Let us hope that the day may be glad and bright with such weather as may be expected in June, and that no omens except of peace and happiness may characterize the auspicious occasion. At the Coronation of King George III. a singular incident occurred. A large diamond fell from the Crown of the King as he passed up the choir to his throne in the chancel, and those who believe in such things as portents and previsions looked for some event presaged by the accident and found it afterwards, to their own content, in that separation of the American colonies from the mother country which was the beginning of the great United States of to-day.

If fancy pictures to herself the vacant place on the diadem, history like a skilful jeweller has filled it up, let us believe, with the ever-growing friendship between the Republic and Monarchy, which is worth to both of them a shipload of diamonds.

EDWIN ARNOLD.

THE ARCHBISHOP OF YORK,  
who will Crown the Queen.THE CORONATION CHAIR,  
showing the Stone from Scone.THE ARCHBISHOP OF CANTERBURY,  
who will Crown the King.



THE CITY PAGEANT at its best belonged to a time, now three hundred years ago, when the display of magnificence in dress; the exhibition of many followers in liveries splendidly equipped; the decoration of houses with cloth of crimson and scarlet, cloth of gold and tapestry; the parade of heralds, trumpeters, whiffers and henchmen; the march along the narrow streets of knights and men-at-arms in great companies, resplendent in armour; the Guildhall; the procession of the trades, proud of their numbers and their wealth; the devices and masques, designed by city poets and carried out with lavish expense, all together served a double purpose either of which was of the highest importance. For they indicated to the Sovereign, either as an encouragement or as a warning, the wealth and power of the city, and at the same time they kept alive the pride of the burgesses in their strength and maintained the dignity of their crafts and trades. When there were no newspapers and no books for the people, when there were no popular meetings, when there were no lectures or addresses of instruction, the Pageant brought before the eyes of the citizens in a spectacle easy to be understood by all, the very important lesson of the civic power. Indeed, the lesson was not only taught; it was every year, and on every possible occasion, enforced by repetition; it was illustrated by the traditions of the citizens, and by the proud history of the unique relations between the city and the crown. London believed that she had the power, if not the right of putting down and of electing kings. London made William of Normandy king, after the victory of Hastings, but when resistance was still possible; London made his son, the first Henry, king; London made Stephen king; London deposed Edward II. and Richard II.; London established Edward IV. firmly on the throne; London refused Lady Jane Grey; London made the Parliamentary cause the winning cause;



London brought back Charles II., and London brought in George I. If these statements are not literally true, they were accepted and believed by the citizens, so that the effect was the same. The part that London played in the political history of England was far more important than historians have allowed. This part, it may be safely advanced, could never have been attempted but for the Pageants, which maintained the confidence of the citizens in themselves, and kept alive their pride in their own power and their wealth.

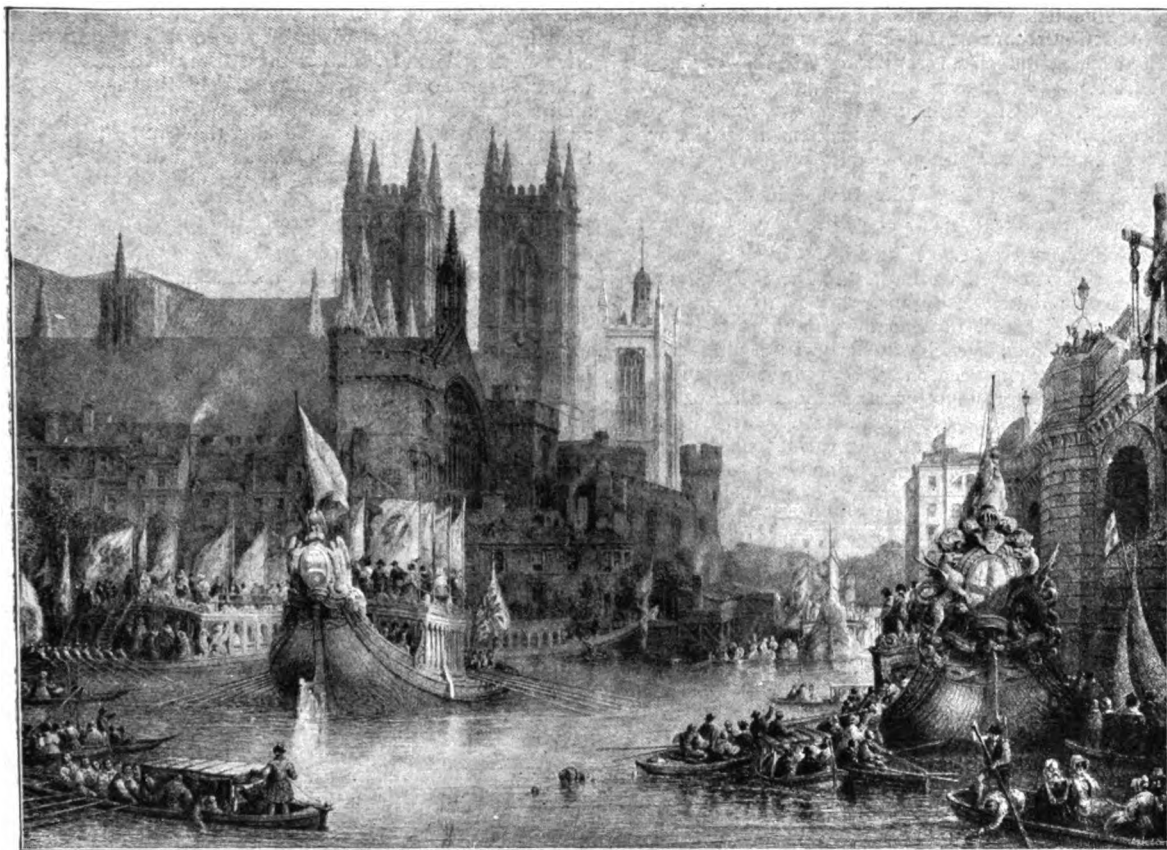
There were many kinds of Pageants. First, there was the simple procession. Everything mediæval had to be accompanied by a public procession. With music, with men on horseback before him and after him, the traitor was dragged on a hurdle to his doom; the criminal, with the accompaniment of music, for his greater humiliation, was carried to the pillory; the wedding party marched in procession to the church with music at their head; the Guild and the Fraternity held their annual celebration on their day, at which all the brethren marched in procession and with music; there was the annual procession of the City Watch, the finest show possible to imagine. Every one of the City Companies had its own day, on which, clad in new liveries, the men of the Company went in procession, with music, to the Church of the Patron Saint, then marched back again to banquet in their hall; a foreign Ambassador was escorted to his lodging with music and a procession of the Mayor, the Aldermen and the Common Council; the journey of the new Mayor to Westminster in order to be sworn in was a grand procession by land and water; and the accession of a King, his coronation, the arrival of his bride, the birth of a child and his visits to the city, were all alike the occasion for a procession.

Nor must we forget the processions of the Church: that of Corpus Christi Day; that, once a year, of the whole London clergy to St. Paul's; those of the Mayor, the Sheriffs and the Aldermen to hear the Easter sermon at St. Paul's Cross and St. Mary Spital; the penitential processions, of which there were indeed many. One recalls those dismal



THE LORD MAYOR'S PROCESSION.

From the Painting by Logsdail.



THE WATER PAGEANT TO WESTMINSTER.

From an old Painting.

three processions when the greatest lady in the land, the wife of the King's uncle, was made to walk bareheaded, barefooted and clad in white, carrying a taper in her hand, from Paul's Wharf to the high altar of St. Paul's Cathedral and back again; the same public humiliation was repeated in two other churches and on two other days. The procession was accompanied by the Mayor and Aldermen.

The most important Pageants, however, were those of two classes: first, those of welcome to King or Queen; and, next, the Civic Pageants. Of the first we have ourselves witnessed two most remarkable examples in 1887 and in 1897. The latter, especially, was so splendid that one deplors the omissions which might have made it a complete representation of the Empire. The Army, the Navy, the Colonies, the Foreign Ambassadors, the Lord Mayor and Aldermen, the Queen and the Princess were all there. Only the intellectual and the commercial sides of the Empire were forgotten; Theology, Learning, Literature, Art, Science, Invention, Manufactures, Trade—all were neglected; and when the great show was over and one could think of it in cold blood, the omission marred the memory of the most splendid Pageant since that which welcomed Queen Elizabeth!

The Pageant grew by degrees; it is sometimes said that London imitated and copied the Pageants of Flanders where they were most carefully devised and lasted longest; I imagine, however, that London owed little to the cities of Flanders in this respect. There were certain features common to all. There must always be a giant—often more than one—because every great city had its own legendary giant. If there was no tradition, one had to be invented; there was generally a dragon; there were maidens dressed in white; monsters, wild men, fools and mummers; there were allegorical devices; there was singing, and there was the presentation of gifts.

Thus, when Henry III. with his bride, Eleanor of Provence, passed through the city to Westminster, he was met

outside London by the Mayor, Alderman and Sheriffs, with three hundred and sixty of the principal citizens, all clad in robes of silk, mounted and every man carrying in his hand a gold or silver cup. The streets were newly cleaned and laid with gravel—to be sure, they wanted it badly; the houses were hung with scarlet cloths; there were "shows," the nature of which is not indicated; and at night illuminations.

The Pageant offered to Henry V. on his return to England after his victory at Agincourt was much more splendid.

Let me briefly indicate its principal features.

The King was met at Blackheath by the Mayor and Aldermen in scarlet robes, and by four hundred of the citizens clothed in murrey, all well mounted with collars and chains of gold; nearer London the clergy, carrying their rich crosses, clad in their copes and with their censers, received him. On London Bridge a giant and giantess bore the keys of the city; two columns had been erected here, each crowned with a figure of the King's crest and arms—the antelope and the lion. At the end of the Bridge was a tower on which stood an image of St. George crowned; beside him was a crowd of boys, choristers from the churches, who at the King's approach burst out into the new anthem—the words and music of which are still preserved:

"Our King went forth to Normandy,"  
with the refrain dear to this pious King's heart,

*"Deo gratias, Anglia, redde pro victoria."*

The boys represented angels and were dressed in white, with gilded wings, and laurel wreaths upon their heads. Another tower was erected on Cornhill, which was peopled by a company of venerable "Prophets" clad splendidly, in cloth of gold, who set free a quantity of small birds on the King's approach, and sang

*"Cantate Domino canticum novum."*

In Chepe another tower was erected for the personation of a mixed but highly distinguished company, consisting of





the Twelve Apostles, with the Kings of England, the Martyrs, and the Confessors of England. In dumb show they represented Melchizedech's reception of Abraham, when he returned from his victory over the four kings.

Over the Cross of Chepe a fourth tower was erected. On a stage in front was a company of maidens in white, who danced with timbrels, singing.

"Welcome, Henry, King of England and France."

And on the tower was another band of boys in the garb of angels, who showered on the King's head coins resembling gold, with sprigs of laurel, singing a "*Te Deum Laudamus*" with the accompaniment of organs.

Lastly at the west end of Chepe was a fifth tower surrounded with pavilions in each of which was a maiden who threw golden leaves upon the King. The tower was covered with a canopy of blue to represent the sky, and beneath the canopy was the figure, gilt, of an archangel.

The Civic Pageants passed through various stages and at last were represented and continued by one only—the annual celebration of the new Lord Mayor. The Pageant had its beginning; it had its rise; it had its highest point of splendour; and it has had its decay, in the twilight of which it still lingers.

The highest point seems to me to have been in the middle of the 16th century. Later on, when poets were called in to invent a grand allegorical display, with verses to correspond, the Lord's Mayor's show became intolerably tedious, pedantic and dull; when the allegories were discontinued, it gradually fell to pieces.



Let me show you what the Civic Pageant, the Lord Mayor's Riding, was in the most palmy time. It is described by one William Smyth. I abridge many of the details. We are in November, in the year 1575.

On the day when the new Mayor went to take the oaths at the Exchequer he embarked on the city barge, which was garnished with the city Arms. The Aldermen in their fur robes sat with him. Beside the city barge was another with his own arms, those of his Company, and those of the Merchant Adventurers, or any other Company to which the Mayor may belong. His barge was preceded by that of his own Company and those of the other Companies of the city, each one of which had its own barge. Remember again, that what the historian calls a barge was in reality a splendid galley painted and gilded, with a large cabin beautifully mounted, rowed by many oars, covered with carved work, flying streamers and flags, with bands of music in the bows. As there were then some seventy city Companies, there was a large fleet of these stately barges. They were all arranged in order, and all started together for Westminster.

At the Court of the Exchequer the mayor was received by the Judges and took the customary oaths of loyalty. This act was necessary before he was actually the Lord Mayor. He then returned to his barge and, the same order being observed, was carried back to Paul's Wharf. It was necessary that the Companies should be all landed before the Mayor, so that they might be drawn up in due order to receive him, regard being had to rank and precedence, the Companies representing trades ranking before those representing crafts. He then, with the Aldermen, mounted the horses waiting at the stairs and so followed by the Companies, marched through Chepe. The procession was preceded by whiffers (*i. e.*, originally players on the fife, but afterwards men who marched in front and kept the way clear), by henchmen or pages, and by "wild men," dressed, that is, as savages, and others dressed as devils. The order of the procession need not be followed in detail. There were the city standards with drums and fifes; then followed a troop of bedsmen belonging to the Mayor's own Company; the "Pageant of Triumph"; trumpeters; bachelors—who were chosen from the Mayor's Company to wait upon him; more trumpeters and hautboys; the livery of the Mayor's Company in new gowns and hoods; the city officer; next

before the Mayor, the sword bearer, carrying the sword of the city in a rich scabbard; on his left hand the common crier with the mace. Then the Mayor in a scarlet gown with a black hood and a collar of gold SS about his neck. Then the Aldermen, two and two, all in scarlet, and, lastly, the two Sheriffs, in scarlet and with chains of gold.

In this order they marched to the Guildhall, where dinner awaited them, with a thousand guests, and after dinner in like order to St. Paul's, returning after evening prayer with lighted torches to the Guildhall, and then dispersing.



I pass over the period of allegory and come to that of decay, which reached the lowest point in the eighteenth century. Hogarth's picture, the twelfth in the series called "Industry and Idleness," is perhaps the best illustration of a Lord Mayor's show at its lowest and worst. The houses are crowded with spectators; the Prince and Princess of Wales are there on a balcony; the Lord Mayor is in his state coach surrounded by a bawling rabble.

There, is, however, an account of the show in the year 1773 from which we get certain details not to be found in Hogarth. The ceremony of the day, it appears from this history, began with a great breakfast served in the morning. The new Mayor arrived at the Guildhall at a quarter past ten. He no longer rode, but was conveyed in a gorgeous sedan chair, preceded by four footmen in liveries of brown and gold. At eleven, preceded by the sword bearer and followed by the Aldermen and Sheriffs, the Lord Mayor repaired to the Council Chamber where the breakfast was served.

The procession was then formed and marched, the Mayor being no longer on horseback but sitting in the city state coach, to Paul's Wharf, where they embarked for the voyage to Westminster. They came back, as they went, by water. Meantime, we are told that those of the city Companies which did not possess barges paraded the streets with men in armour and other figures and emblems of their trades. By this time many of the Companies, their trade having come to an end, were in a decaying condition. At the present moment there are some half dozen of these poor Companies which have no income at all, and are merely kept up by their members and bureaus; they belong historically to the ancient city. The Lord Mayor returned by water, as he had gone, but landed at Blackfriars, and was then driven in the state coach along Fleet Street and Cheapside to the Guildhall, arriving there about four o'clock, at which hour the great city banquet was served.

There is no mention in this account of the giants. But it is certain that they were carried along in the procession. In 1736 Orator Henley speaks of "The City in its Glory, or My Lord Mayor's Show—the splendour of the Companies of Trade; the Trumpets, Drums, and Criers, intermixed; the City Ladies and the Beaux at Gape Stare in the Balconies; the two Giants walking out to take Holiday, etc."

The giants are no longer taken out. The visitor to the Guildhall sees them at the end of the hall. They were originally of wicker work, but having become decayed were newly fashioned, painted and clothed in the year 1707. It is not possible to give any date to their origin.

The show at present is a somewhat dull business; there are bands; there are banners; the new Mayor's Company is represented; there are the state coaches of the Mayor and the Sheriffs, while the Aldermen are all attired in their gowns of fur. Now and then some new feature of the time is added. It goes on, however, without reference to the Sovereign. Edward succeeds Victoria, but the Lord Mayor's show has nothing to do with the occupant of the throne. It is, however, a great pity that more is not done to make the Civic Pageant a reminder, every year, of the trade, the wealth, and the importance of the city of five million people and ten thousand industries.

WALTER BESANT.





WITH ILLUSTRATIONS FROM DRAWINGS BY KARL J. ANDERSON

**W**HEN THE young man dreams of success his dearest idea is of a return home to celebrate his triumph. Then all who have offered him petty slights will gnash their teeth; then the girl who refused to share his obscurity will long to divide his renown; he will heap favors on friends and assistance on the needy, and his goings out and comings in will fill the columns of the local newspapers. These things are pleasing in the deceitful land of dreams.

So when money and fame and forgetfulness had come to David Randell, one day the doctor recalled the illusions of youth by a professional formula.

"You must take at least two months off," he said. "No work. No worry. Go to the country. Go home."

And lo! his people's eyes were holden that they knew him not. Nobody understood what his work was really worth. When they would flatter, they dwelt on the unimportant detail or the thing of which he was secretly ashamed, so that their praise was mortifying. In the city David was counted among the young men of note, but the boys he had played with were graybearded. In his boyhood he had fancied Ida Beaver a houri to be admired humbly from afar—that was before she married Reuben Hemming. And here was Ida's little girl made in her own image and, too, plainly made of the grossest clay.

Somebody gave a party before the rout of his illusions, and he went to it. The shrill, giggling voices got on his uneasy nerves. Tom Martin, a new-old friend more tolerable than the rest, found him slipping away through the garden.

"Why, Dave, you haven't had refreshments yet, have you?"

"No. Refreshments seem to work as powerfully up here as the hope of salvation. I can't endure everything for their sake. I can't stand the women. Such a stupid, unmannerly set I never saw. They have the most awful voices." A shriek of laughter through the open window confirmed him. "Listen to that. They laugh all the time inanely. I don't believe there's a woman with an ounce of brains in the place."

The other drew himself up stiffly.

"Oh, I don't know," he said. "I think little Martha Hemming can hold up her head with the best anywhere."

David stared.

"Poor fool! Poor fool!" he said compassionately to himself. Aloud, "Of course, Martin. You must excuse my generalities. She's a lovely exception. But I must go home. I've a very bad headache."

So it was that his popularity waned.

To-day as he walked leisurely along the river road a familiar house came into view.

"That's where Auntie Howlett used to live—she always gave me strawberries and cream; I want some now," was the succession of his thoughts.

He opened the gate unchallenged, although two zinc dogs, couchant in the grass, kept ostensible watch and ward. They were a keen pain to David. "She could be indicted for nuisance, keeping those unholy monstrosities in the sight of the public," he thought. The garden was gay with roses and peonies; bleeding heart and ribbon grass decorated his path, their trimness declaring actual seizin in someone, but there was no answer to his knock at the austere gray door.

"When I want strawberries I want them," he said doggedly. And with that thought in mind he turned the corner of the house.

By the kitchen door was a square of stone flagging with a pump. At one corner stood a wooden bench beside a bush covered with hundreds of blooming white roses, and on the bench sat a girl in a blue print gown, with bare arms and a wide apron, hulling strawberries.

David assumed an air of courts.

"Does Mrs. Howlett still live here?" he inquired.

"Yes," answered the girl briefly and rose at once, setting aside her bowl of leafy berries.

"Oh, I did not mean to interrupt you," he stammered.

"Why cannot a girl let well enough alone. She ought to sit for all eternity in that position, so occupied. Having found the ideal *milieu* she should never desert it." He did not, however, voice this remonstrance but, as she seemed to expect an explanation, continued:

"I merely remembered Auntie Howlett's strawberries and cream and came in to ask for some." He had never known a fancy to realize itself in this superior manner.

"Auntie is preserving," she said. "If you will send in your name——"

"David Randell."

She gazed with incurious eyes. Evidently she had never heard of him before.

As she turned to go in Auntie appeared at the door, demanding more berries. To her David appealed. Her joy at his return was flattering. She was charmed with his memories of her past favors. While she rambled on pleasantly Fanny disappeared in search of supplies for David. In the house she pulled down her sleeves with an indignant twitch, caught back her straying hair with a side-comb, threw the apron far from her and, thus relieved, gathered up the materials for his entertainment. It would be difficult to say what influences presided over the choice of these, but afterward Auntie took her to task.

"You might think he was a farm-hand. Such a saucer. I wanted the white and gilt china and the best silver. Mr. Randell goes with anybody he's a mind to in the city, and he knows what's what."

"It wouldn't have been good for him to eat any more, Auntie," said Fanny consolingly. "You wouldn't want his death laid at your door. But indeed I don't think it affected his appetite at all."

The guest had not noticed the spoon and saucer. His appetite was sharpened by other accessories of the feast. A lady's eyes had never seemed to David a special incentive to display. But as he walked homeward he reflected with



WITH BARE ARMS, AND A WIDE APRON, HULLING STRAWBERRIES.—Page 83.

satisfaction on his visit, comparing Fanny critically with her country sisters; and feeling a glow of gratification over her probable opinion of him. David was not particularly conceited, but he was temporarily exalted in spirit from contemplation of Tom Martin and his kind. He knew, too, that he had talked well, and under difficulties.

"She's confoundedly ready with her answers, but a man can't tell whether one of those quick-witted women really knows what she is talking about, or is simply guarding her weak point," he said to himself. "You can't let yourself loose. A man only makes a fool of himself if he talks about the Bayeux tapestry or the Hanseatic League to a girl who takes an interest in crazy quilts and mission bands."

Fanny at her window was gazing across the river, across wooded hills, into a yellow sky.

"And that man had the effrontery," she mused, "to explain incidentally what an adobe house is made of. Where does he imagine I went to school?"

## II.

No long time passed before the desire to revisit Auntie Howlett occurred to David. As soon as seemed to him decent he strolled one evening through glistening moonlight down the river road. In his happy confidence it had not entered his mind that anyone else might be there. He pictured Auntie and Fanny in busy, cheerful solitude, always preserving fruit, or tending flowers, or chatting *tête-à-tête*.

But he paused a moment when he reached the shade of a

huge tree by the garden, and then he heard voices. Fanny's he knew.

"I suppose he is very remarkable. He looks just a stout, middle-aged man."

"He's horribly rude at any rate," said a strange voice with provincial pitch and accent. "He said all the girls up here were the stupidest set he ever met, and that they laughed all the time like simpletons." Then, with the inflexion of finality, she added,

"He rides around on a bicycle all the time by himself." In the country an unsocial disposition is the unpardonable sin.

"If there is one sight more awkward than another, I think it is a stout man on a bicycle," replied Fanny.

Her candor went home. David gasped. He turned and walked rapidly away. He would ride after this, he planned, over on the tow-path by the canal. That was a deserted spot where she could hardly see him. Why had that doctor ordered him to make a fool of himself? He began blankly to contemplate his own appearance in knickerbockers. Was it possible that he was an unconscious guy? Hot blood swept over his face.

The tow-path promised well. Here he would ride at ease, far from hostile criticism, through a sunny, leafy wilderness.

"Sweet fern and partridge berries and squirrels do not appeal to the bucolic mind," he was certain. "My old neighbors prefer geraniums and roosters."

So it was something of a shock to him when, spinning down the tow-path one warm, sweet-scented afternoon, he came upon Fanny leaning comfortably against a tree, reading. He swung himself hastily from his bicycle, becoming conscious at the same moment of the heat, and of an inelegant longing to wipe his face, although hitherto he had not noticed that it was wet; red, too, he supposed, pessimistically.

She greeted him pleasantly, but without enthusiasm.

"You show a singular taste in selecting an occupation for this afternoon."

He faced her grimly.

"I suppose it cannot be denied that a stout man on a bicycle on a warm day is, to say the least, undignified."

His answer stirred puzzling recollections, but she met him gaily.

"I cannot deny it."

He felt unaccountably aggrieved.

"Have you not heard that a woman's most adorable trait is unscrupulous contradiction when a man depreciates himself? Really, Miss Muir, I don't ride to afford my neighbors amusement. My doctor ordered it."

"I am horribly rude," she answered frankly. "My manners are perishable. They melt away in this weather."

"So do mine." He mopped his face unceremoniously. "We should do nothing but read. One can't insult a book. I should choose *Wonders of the Polar World*. I could enjoy that to-day."

Fanny laughed.

"Do you know it? In stamped red morocco and gilt, with villainous woodcuts?"

"I know it well. It adorned my home in C—in my early days. I have often regretted that I never took the road as a book agent. I have a very plausible business manner—you have no idea—and I flatter myself I know the taste of the country public: *Talmage's Sermons*, *Lives of Grant and Blaine*, and histories of the Civil War and the Salvation Army. I should have made millions."

He glanced smilingly at her and was silent in astonishment. Her wrath was plainly set forth in her face.

"You might allow us Shakspeare and the Bible, too. Most metropolitan critics do that at least. You were born here; have you read all Talmage's sermons? I have not.



Have you ever read *Amiel's Journal* or *Thomas à Kempis*? Auntie knows them almost by heart." She rose with determination.

"Oh, please sit down again. Please stay. I humbly beg your pardon. I don't know what I've done, but I apologize fervently." She sat down. "It's evident," he meditated, "that one can insult a book."

"You must remember," he suggested, "that I, too, was born a Roman. One may surely criticize his own."

"You!" she said contemptuously. "You have forgotten our shibboleth. You do not even think like your old acquaintances."

"Yet," he urged, "admit you were too hasty. A young lady should never be a—vixen."

She ignored the personality.

"When a woman does not meet his ideals, a wise man reconstructs them," she observed calmly.

David, at ease on the grass, wondered mutely that a young woman so severe and unbending should possess disobedient, glimmering dimples.

The sun was sinking toward the horizon. Fanny's eye fell on the long shadows.

"What time is it, please?" she demanded.

Reluctantly he drew out his watch.

"Seven o'clock."

She sprang up in astonished dismay.

"Oh, I must go at once; I shall be fearfully late. And think of your icy supper and your enraged hostess. I should not wonder if you were to be evicted. Good-by."

"You might invite me to supper," he suggested boldly.

"Oh, but I am not going home myself."

"Where, then?"

She looked at him in mischief. "To Merton."

"To Merton to-night?" David repeated her words rudely in his concern. "Why, child, it is fully five miles to Merton. How are you going?"

She shook her head despondently.

"I shall have to walk. I haven't any bicycle, you know."

Poor David's face grew dark. With instant compunction she held out a friendly hand.

"Good-by. I enjoyed the afternoon thoroughly," a pacific overture.

He took the hand coldly and dropped it with indifferent haste, but she found him walking by her side, sternly intent, when she stepped into the path.

"Good-by," she said again meaningly.

His tone was stolid. "I am going with you."

"Never."

"You don't suppose I would let a woman walk five miles alone through a deserted country like this, at night. It isn't respectable."

Her eyes shot flame at him, but she spoke in a pleasant little society voice.

"I wouldn't do anything disgraceful for worlds, only I am sorry for you to lose your supper. If you are really going with me, wait a minute. I want to leave my book here."

A ruinous log cabin stood near the path. He stepped to the door, but she hurried by him, pushed it open for herself, and closed it behind her. Too well bred to question her manifestly fictitious object, he leaned against the post, angry at her unreasonableness, at his own dallying and, man-like, at the loss of his supper. He waited five, ten, fifteen minutes, then impatiently stalked down to the canal. As he turned, far up the tow-path in the dimness a light skirt fluttered and disappeared. A resemblance struck him with vague uneasiness. Striding back to the cabin he knocked. No answer. Again. Then he called: "Miss Muir"; "Miss Fanny." Finally, with studied insolence, "Fanny." Inside a rat skurried in reply. He flung open the door. On a rough bench in a corner of the room lay her little paper-covered book. A sagging back-door, wide open, explained her flight.



HE CAME UPON FANNY LEANING AGAINST A TREE, READING.—Page 84.

A small block of wood held the book open at a blank page. He saw pencilled words:

*"Miss Muir requests the pleasure of Mr. Randall's company at tea to-morrow, Wednesday evening, at 7 o'clock."*

"She'll never see me there. I've been fool enough for her," decreed David angrily, as he rode home through gathering gloom.

No doubt, she would like another opportunity to laugh at him. His unyielding refusal to be cajoled further would prove his superiority—his indifference. It occupied his resentful mind all night. He made plans for the next day. He would try a mountain climb. It would be very pleasant to start about four o'clock in the afternoon and come back by moonlight, and she might entertain whom she pleased.

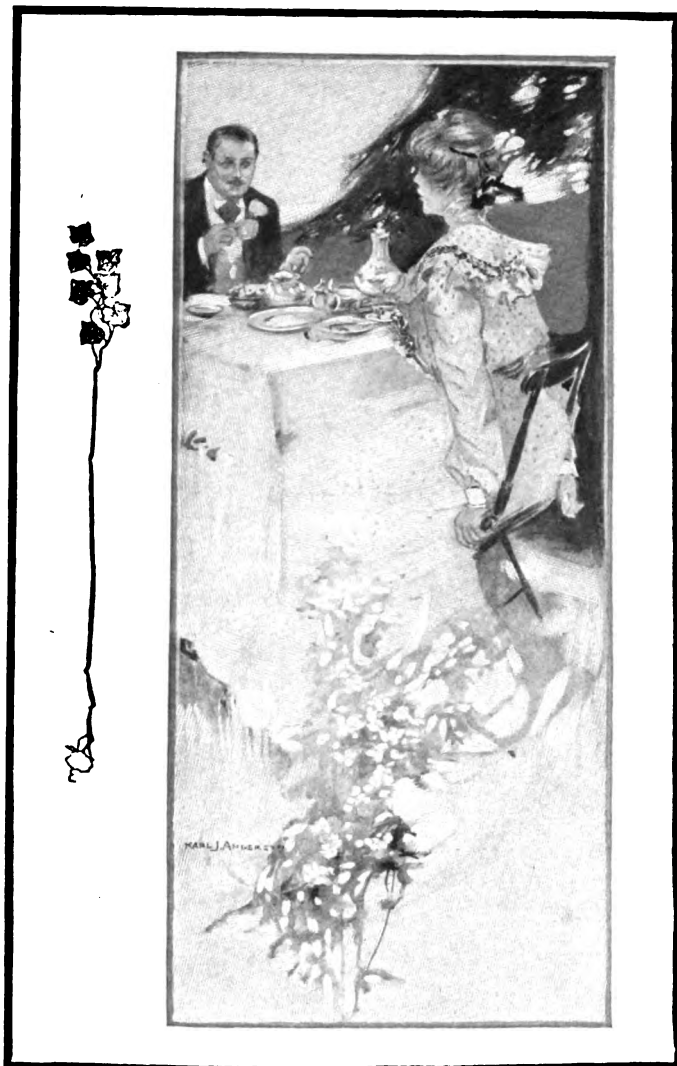
### III.

At two the next day he started for his outing. It is well to be off early; one underestimates distance so. At four climbing palled hopelessly. "I'm not well yet. This lassitude indicates that unmistakably," he explained to himself. It was plainly wiser to return.

Coming down a mountain is easy. At half-past five he was in his room, dressing with great care.

After all, David took tea with Miss Muir. She did not refer to the night before until he waived his pride and asked her why she fled.

"I wanted you to get your supper," she answered, "I



AFTER ALL, DAVID TOOK TEA WITH MISS MUIR.—Page 85.

don't like a martyr for a travelling companion," and said no more. He put down a strong desire to pursue the subject, to censure her for her lonely walk. An instinct told him not to venture. He was beginning to fear her displeasure.

The table was set in the garden where odorous pine needles dropped about them and made a crisp carpet underfoot. Auntie predicted rheumatism and refused to grace the occasion. She was not missed. Fanny in a pink gown was dazzling. Below the green hedge the river shown with jewelled light.

In this enchanted garden, with a bewitching maiden, David softened and was as wax in her hands. When late stars lighted his unwilling departure their experienced eyes recognized another lover as desperately engulfed as any of the precedent myriads.

In the round of monotonous days that made him well and strong again, David studied the differentiation of his neighbors. The heavy Dutch cousin who housed and fed him proved to have cherished ideals. The shock of pleasure this discovery gave him was not lessened by the character of her aims—it is a good thing, David considered, to want anything. It is the longing that is beneficial. He could not perfectly understand elation over winning the first prize for butter, nor depression at Mrs. Ritter's success in canning green gages, but as an attentive listener he won warm friendship.

The gossiping Tom Martin worshipped Martha Hemming with a devotion that inspired amazement at the potency of her dull charms. There must be something more than

appeared in the rustic maiden. Tom, indeed, betrayed versatility. He had a trotting mare that shared his esteem with Martha and occupied more of his time. This inclination lent him dignity in David's eyes when he remembered that many high-born gentlemen of Greece had not disdained strenuous contests with valued steeds for the poor achievement of a laurel crown. The marble seats of the hippodrome may have been more splendid than the ungainly wooden grandstand at the local fair, yet David doubted whether the world-renowned horses of the Olympic victors ever fled past the meta as rapidly as Tom's obscure American trotter skimmed under the wire. And, after all, the soul of a horse race lies less in grandstands and trapings than in the horses. In this light Tom as a rival of heroes was not unworthy of respect.

One day in an exciting moment Jim Byers, the neighbor's boy who cleaned David's bicycle and brought his mail in grimy hands, blurted out a line of *Hamlet* and then collapsed with embarrassment. When David had succeeded in reassuring him he confessed collegiate aspirations and an intimate acquaintance with Shakspeare, besides pitiful stray learning gathered from antiquated school-books. To David, who had always lived in danger of mental shipwreck from the press of books, the boy's poverty was very touching.

These disparate friendships served to arouse his interest in country life. He began to go everywhere, to endeavor painstakingly to overcome the effect of his first unfortunate pose. There was one other even more powerful cause for this change of front. The other reason encountered him at all times. She was not less pleasing on acquaintance. Her clothes had not the country air; her voice, her carriage, lacked the indefinable, ineradicable marks of country folk. Never was a young woman so universally gracious, so invariably joyous, so generally loved.

Late in the Summer a stranger came to the place, a Lehigh undergraduate, it was said. He was young, abjectly young, in David's opinion. For a week he haunted the Howlett dwelling. Fanny was seen often in his company. A sweet, plaintive tenor voice floated from the flowery garden to David on his way to call there, and sent him back filled with derisive rage. Jim added to his discomfort.

"Must have been him wrote her so many letters," he remarked. "Used to be one just alike for her every day. Now she don't get 'em since he's here."

"Jim," advised David, "never sing if you can avoid it. In a man it's an indication of paresis."

#### IV.

Pleasant weather is but the forerunner of storm. Wandering idly one day far from home through odorous sweet brier and fern, David heard the ominous hush fall on the bird's singing, and saw the warmth die suddenly from the sunshine. Winds began to mourn softly.

Tangled thickets are not good for travelling. David struck for the path. The wind was rising, lightning began to flash on the horizon, and the sun was bloody behind black clouds. When he reached the open he stopped short. On the high canal bridge against the sky stood Fanny and the stranger. The man was leaning over her, speaking persuasively, but no words came to David. Her motions gave denial. She shook her head positively, then, with a seeming revulsion of feeling, as he turned away, held out her hand. David knew that disposition to make amends.

"She can't willingly hurt anyone's feelings," he thought. "That fool will take it for encouragement—as I did."

In fact, the man stopped and warmly clasped the outstretched hand, then with an impetuous sweep of his other arm he drew her toward him. David swore heavily, and his face went white. Instantly the girl flung the arm from

her and sprang back. She said something with apparent wrath and decision, and the stranger turned and walked slowly away.

Fanny stood a moment, her white dress rattling its folds about her in the high wind, then came down the bridge to the path. David went to meet her; he assumed astonishment.

"Why, Miss Fanny, you here? There will be a thunder storm in five minutes."

"Exactly?" She spoke with nervous gaiety.

"Exactly," he affirmed. "You can't get home, and you must get away from here; trees may fall." They were rocking and groaning in every direction, with tossing boughs. Large drops began to splash.

"Let's run to the log hut," suggested Fanny.

Nothing nearer offered; they ran. Wind and rain chased them. The girl's steps soon lagged. David, looking down, saw distress signals in her face.

The poor child was overexcited, and now the exertion was too much, he thought.

She stopped, her hand on her side.

"I don't mind the rain as much as the running," she murmured in defiant excuse.

"You're not equal to this, but you mustn't get wet. I'm a middle-aged, perfectly respectable character. You will have to pardon me." He stooped and took her in his arms. The blood tingled in his veins at her touch, and he was filled with secret exhilaration at her need to recognize his strength. It had been hard for David to endure pity as an invalid.

In two minutes they were in the hut. He set her down with lingering care. In two more a driving sheet of rain walled their refuge. He stood and looked at her doubtfully, afraid of her indignation.

"Thank you," she said submissively.

Nothing could have crushed him more completely. He saw himself in a pitiless flash of revelation cut off from all consideration as a trespasser. No doubt she regarded him as a kind, elderly gentleman. He could say it in satire, but that she should accede— He went to the door and leaned there gloomily watching the downpour.

"Am I as heavy as all that?" inquired a small voice. "Do you want to wait a while, before we have our chat. For some of us are out of breath—"

"And all of us are fat," David interrupted savagely. "Thank you, I remember that perfectly."

"The sensitive vanity of men!" She came and stood opposite him in the doorway. "I didn't mean that at all."

"No doubt, I look so to you," continued David.

"Look how?"

He answered with ironical deliberation.

"Like a stout, elderly man who is utterly ludicrous on a bicycle and may with propriety be allowed—" He paused.

"Go on," she said.

"Be allowed to—" He paused again.

She stamped her foot. "Go on."

"—to carry a young woman in his arms, if need be."

"Oh, I hate you!" Her eyes blazed, her cheeks were scarlet. She flung away abruptly, threw open the other door, and took her place there as far from him as possible. Rain rushed and whispered in the twilight. Gusts rose and fell. He saw her outline in the doorway tremble, and regretted bitterly. Why should he hurt her to conceal his own hurt. Unmanly David had never thought himself.

He crossed the room and stood beside her, with uncovered head. "I beg your pardon very humbly, Miss Muir," he said. "I am a brute and a coward."

He pleaded to an averted shoulder.

"My excuse is a poor one, a fit subject for amusement." He hesitated, but went on bravely. "Yet I am willing even to expose it to ridicule for the sake of pardon."

She answered icily, but she answered.

"An excuse can scarcely be imagined."



ON THE HIGH CANAL BRIDGE STOOD FANNY AND THE STRANGER.—Page 86.

"Yet I offer one. I have been asleep for twenty years like Rip Van Winkle. No one told me I was past my youth. It was left for the people of my native town to enlighten me. I came home with a young man's mind. I usurped a young man's privilege. I fell in love with you, Miss Fanny, like a fortunate boy."

Her smile caught at his heart.

"An ephemeral passion; already in the past definite tense."

"It has not passed." Silence.

"I am not amused," she ventured.

"Your sense of humor is defective—less keen than I had thought it."

Silence. He put his fortune to the touch.

"I fancied at first that I might offer you inducements that some women care for; ease and position, and a name that I supposed well known until I came up here"—he smiled, reminiscent—"but I know now that I could not buy your regard, and I would not."

"Yet," she said, "one inducement is reasonable—almost necessary."

"It is—"

"A woman cannot tell a man her inclination unless—"

"Yes?"

"—unless he asks her."

She looked down. David became aware that an angel visitant, whitely clad, was tarrying briefly in that dim hut. His strong arm denied her right to free departure.

"I importune," he said.





# Athletics for Women

No. 6.—BOWLING

BY SOPHIE GUNDRUM, CAPTAIN OF THE TEAM WINNING THE LADIES' TOURNAMENT OF THE UNITED BOWLING CLUBS OF NEW YORK

A SERIES OF ARTICLES ON EXERCISING FOR HEALTH AND THE PERFECTION OF PHYSICAL DEVELOPMENT, WITH ILLUSTRATIONS FROM LIFE.

**T**O THE WOMAN with opportunity bowling offers many attractions. As a means of passing a long evening the game presents itself as both healthful and enjoyable. No exercise is more invigorating and health-giving; it brings a glow to the cheeks and a sparkle to the eye which many a woman may well envy. In addition to the benefit to be derived from the muscular exertion in bowling, at no time too severe, there are also the healthful excitement of contest and the sociability which the game promotes.

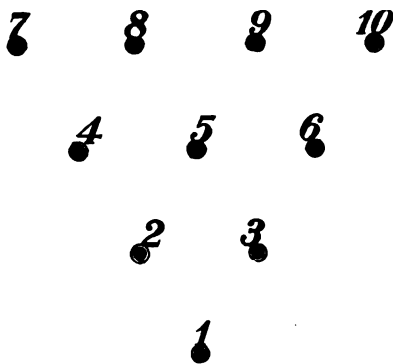
As in every other game, practice makes perfect, but here, it may be said, to become fairly proficient does not need a great deal of playing. It is an invariable rule that any one who takes up the game becomes a devotee of it and, with more and more practice, at last becomes a fine player. Yet it is a fact concerning this game—which can scarcely be said of any other—that it is not necessary to be skilled in order to enjoy one's-self, as in choosing sides those of corresponding skill are selected alternately. In consequence one finds herself trying particularly to defeat the one chosen against her and not worrying because she does not equal the best on either side. I do not know of a single instance of a girl who having learned the game has willingly given it up for any other form of amusement.

There are innumerable alleys in every

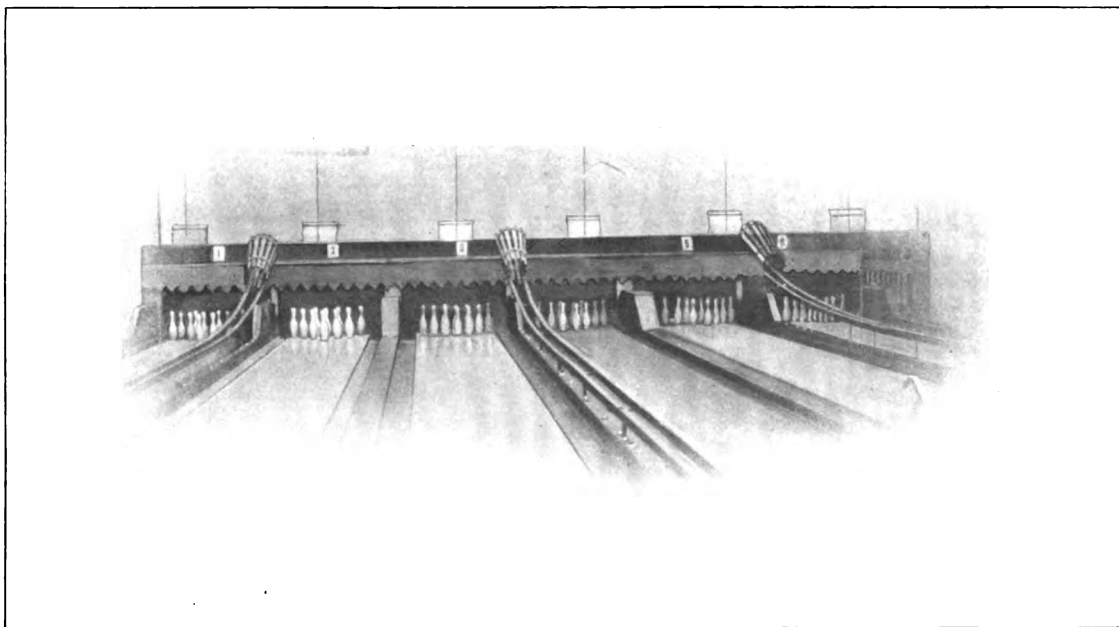
city, and very few of them are given up entirely to men: in nearly every case certain evenings are set apart for ladies. Any good player can choose an alley for the beginner, but as true a one as possible should be selected. There are so many bowlers nowadays that one should have no difficulty in finding a friend sufficiently acquainted with the game to instruct her in its principles. To aid in this instruction is the object of the present article, wherein the strike and spare game, with its rules and the methods of modern play, will be explained.

Ten pins are arranged in the form of an equilateral triangle at the further end of the alley (illustration 1), the pins constituting a "full frame." The "king pin" is the one in the centre of the triangle, and the "head pin" is that nearest to the player. The alley is a raised platform with a small channel, called the "gutter," running along each side of it. The platform is sixty feet long from the foul-line—a line painted across the head of the alley—to the head pin and is three and one-half feet wide, with a space of fifteen feet or more, back of the foul line, called the run. A player in delivering the ball must not step on or over the line, nor allow any part of the body or clothing to touch on or beyond the line until after the ball has reached the pins. When a foul has been committed any pins made on that roll are forfeited and must be respotted.

In illustration 2 is shown an alley fully equipped. Near the head of the alley should be placed a box containing chalk (illustration 3), to enable the player to chalk the soles of her shoes that she may not slip in delivering the ball. It is very important that the shoes be well chalked before one attempts to roll the ball; if this precaution be not taken a serious fall, or a foul, may result.



1.—THE PINS AND THEIR NUMBERS.



2.—AN UP-TO-DATE BOWLING ALLEY.



3.—CHALKING THE SHOES.

The balls are made in various sizes, but none exceeds twenty-seven inches in circumference. In the ball are two holes which enable the player to grasp it firmly, ensuring an accurate delivery and avoiding any likelihood of the hand slipping. Many persons are troubled more or less while bowling by perspiration of the hands, which causes the fingers to slip in delivering the ball. This can be overcome by rubbing the hands with chalk. With a little practice the bowler will discover the size of the ball and the grip that are best suited to her, the grip depending upon the size of the holes and their distance apart. Judge the weight of the ball before trying to roll it down the alley, and if it is heavier than you can manage, take a lighter one.

The correct grip on the ball is simple, yet it may need explanation. The fingers should not be doubled up over the ball but placed around it as seen in illustration 4. The proper way to hold the ball when delivering it from a stationary position is indicated in illustration 5. Let the ball swing easily at arm's length to the rear, trying to keep the line of the curve exactly in line with the pin for which you are aiming. When the return swing forward commences bend the left knee, let the left hand rest on it to steady the body, and send the ball down the alley, letting go the moment the swing reaches its lowest point (illustration 7).

If a few steps are to be taken before delivering the ball, assume

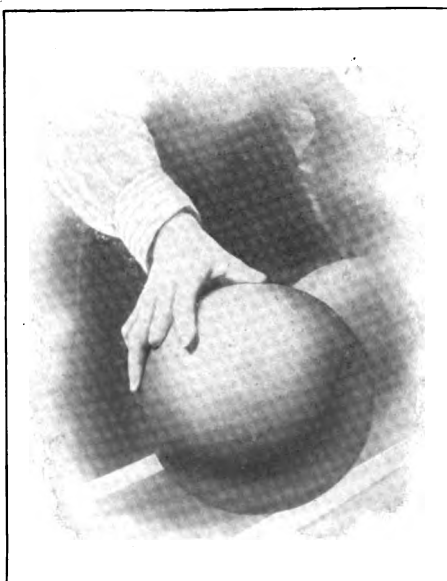
the position on the alley shown in illustration 6, supporting the ball with both hands on a level with the chest. Stand with the left foot and left shoulder slightly forward, estimating the distance to the pins and judging the range; then take two, four or six quick steps, whichever will bring you to the proper position within the foul line, and deliver the ball as already directed.

The thumb and finger are slipped out of the holes in the ball at the instant it is delivered. If they are not withdrawn at exactly the right moment, the course of the ball will be changed and careful aim will go for naught.

In delivering the ball look straight ahead, directly at the pin for which you aim. The delivery will not be perfect



5.—TAKING AIM FROM STATIONARY POSITION.



4.—TRYING THE GRIP.

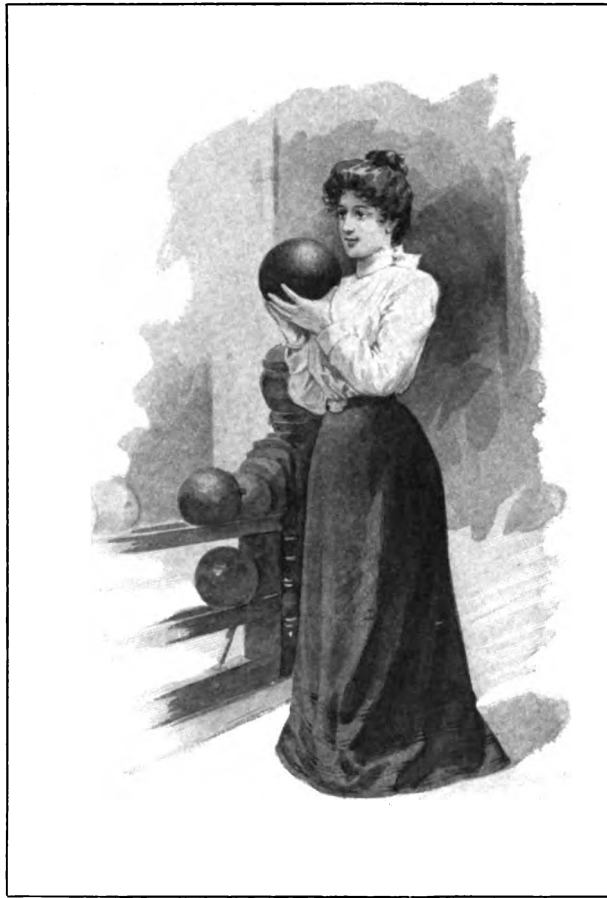
unless this is given the entire attention. Do not let the eye wander for an instant. A capital representation of a ball properly delivered from the stationary position appears in illustration 8. The fingers have been slipped out of the holes in the proper way, and the player is just recovering herself, the left hand having left the knee.

The full game consists of ten frames, the player rolling two balls in each. The pins that are knocked down are called "dead wood" and are removed by the boy in the pit after each roll. When two balls have been rolled and some of the pins are left standing, the result is called a "break," and only those knocked down are scored. If in two rolls all the pins are knocked down, a "spare" is scored. In that case the number of pins knocked down by the first ball of the

next roll is added to the ten made in the spare and is also counted in the score of the roll in which it was actually made. (Illustration 9.) On the scoring board the spare is marked **\**, above the score and in the right-hand upper corner of the square.

If all the pins are knocked down with the first ball a "strike" is scored and the second ball is not rolled, but the pins knocked down by the next two balls played are counted with the strike as well as in the score of the frame in which they occur. A strike is indicated **X**, in the same position on the board as the sign for a spare. If the player makes a spare in the tenth frame, she bowls a third ball and counts the result in the last frame; or, if a strike has been made, two more balls must be rolled to complete the game.

Expert players also keep a record on the score board of "splits" and "missed spares." A split is caused by an



6.—PREPARING FOR A SHORT RUN.

unlucky ball leaving pins standing in such positions that a spare is very hard to make—for instance, on the sides of the alley, with a space between the pins more than the width of the ball. It is marked **O**. A missed spare is where the player leaves one or more pins standing in the second roll, and it is marked — across the upper part of the frame.

In matched games an umpire is selected who sees that the regulations respecting the alleys, pins and balls and rules pertaining to the game are enforced. He is the sole judge of fair and unfair play and should declare, immediately on their occurrence, all foul balls. The umpire may be changed during the progress of the game with the consent of the captains of both teams; he is supposed to see that the games begin on time, and he must also keep the contesting teams playing from the beginning to the termination, allowing such delays only as are unavoidable by accident,



7.—ABOUT TO DELIVER THE BALL.



8.—A BALL WELL DELIVERED.



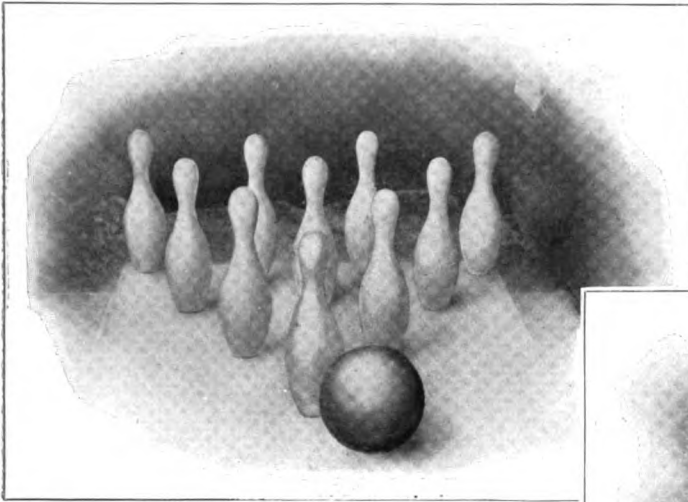
injury or the like. There can absolutely be no appeal from the umpire's decision, except in the case of misinterpretation of the rules or regulations.

The scorers are appointed by the captains of the teams

may be added to the team, beginning to score at the frame in which her associates are playing and completing the remainder of the game in the regular order from that point.

When bowling women should dress comfortably, avoiding tight-fitting clothes as far as possible. Street shoes are usually worn, but the value of regular bowling shoes is appreciated by the expert. A skirt in short or walking length is preferred, although a long skirt may be worn if occasion demands. A shirt-waist or blouse giving ease at the neck and arm-holes is essential. Freedom of movement is required for the whole body if physical benefit is to be derived from the game.

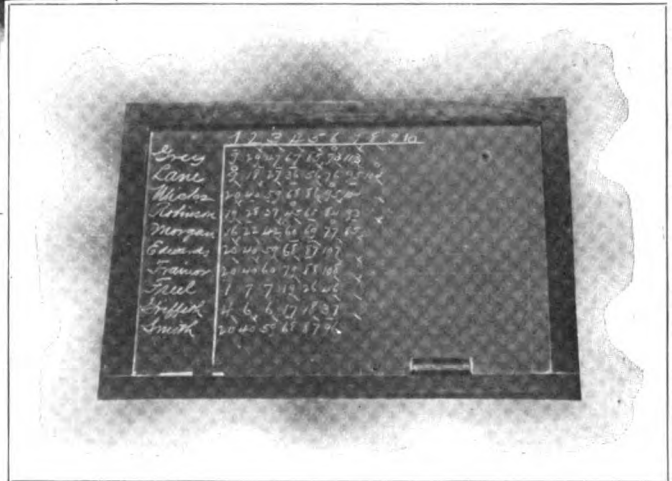
The fascination of bowling is so great that one should guard against overexertion. A few hours' bowling each week will do a woman



A SURE STRIKE.

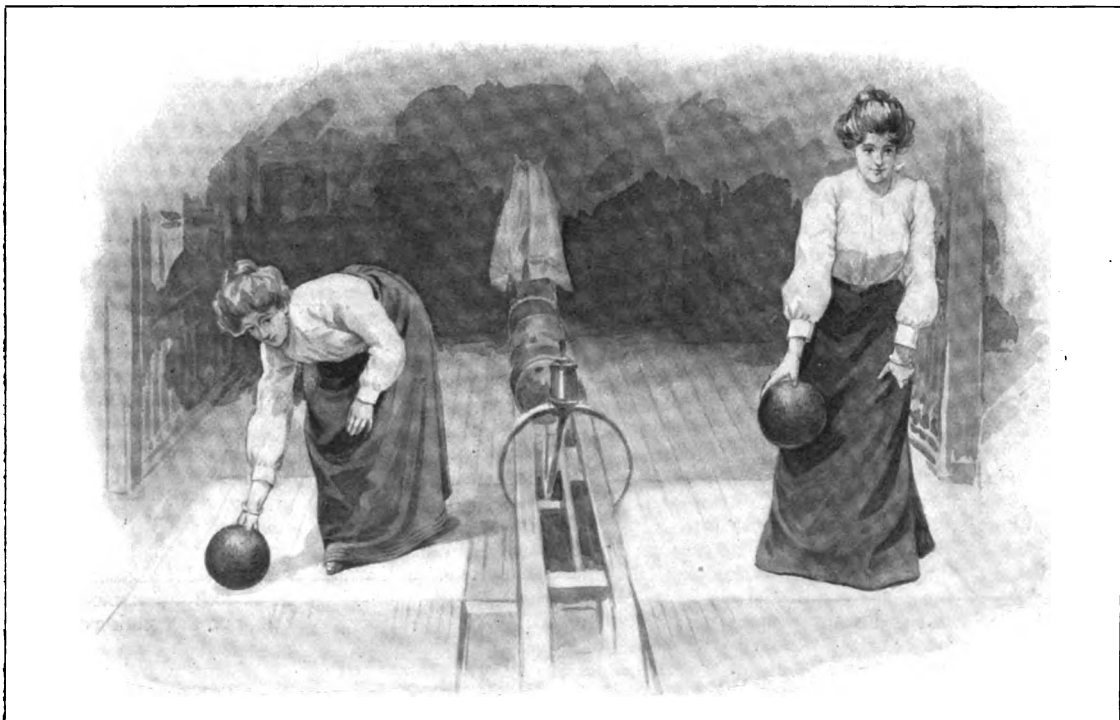
and are not changed during the progress of the game, except by the consent of the captains.

Teams are usually matched with an equal number of players on each, who play in the regular order in which their names are entered in the scorers' books. After the first frame has been played no change may be made in the players or their positions. The rules require that any team failing to appear on the alley with its full complement of players shall play whatever it has, and the opponents shall have the right to play their full team if they so elect; if, however, any eligible member of the club that is short should appear during the game she

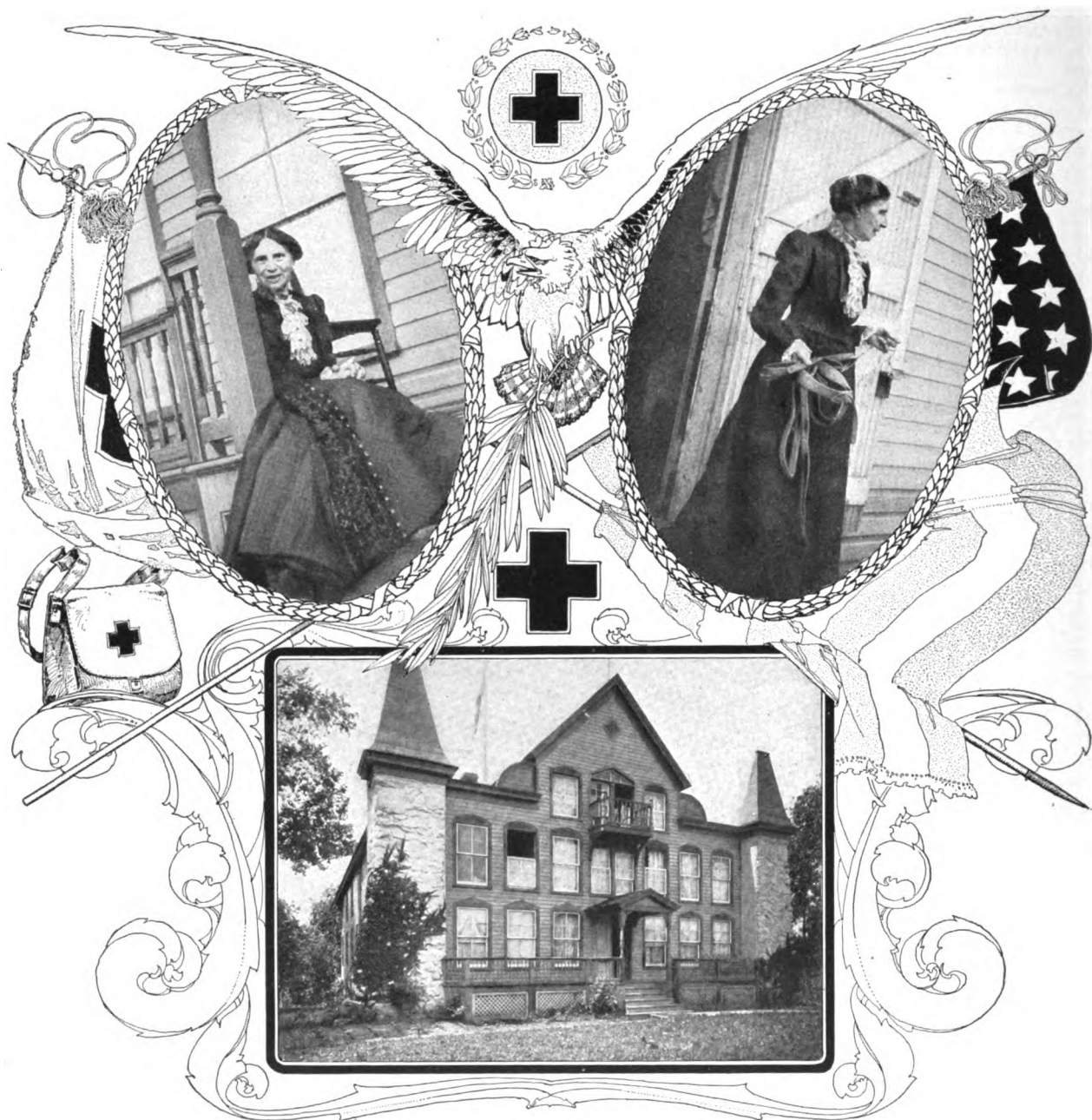


9.—A SCORING BOARD.

fully as much if not more good than any other form of exercise, and her improved health will make her much happier.



HEAD OF ALLEY, SHOWING FOUL LINE.



THE HOME OF CLARA BARTON, AT GLEN ECHO, MD.  
THE NATIONAL HEADQUARTERS OF THE RED CROSS ASSOCIATION OF AMERICA.

## A GROUP OF NOTABLE WOMEN

CLARA BARTON—BY WALDON FAWCETT

**M**ISS CLARA BARTON, hale and active at an age well past the allotted three score and ten, and not less enthusiastically energetic than in years gone by, in the great work which she has made her life mission, easily constitutes one of the most interesting of the world's grand old women. Probably no woman now living has had a career more varied or more crowded with achievement. That, despite the ordeal that is imposed by the continual sight of want and suffering and the hardships she has endured, this pioneer of the Red Cross in America yet retains so much of the vigor which characterized her in earlier years, is a source of wonderment to every person who meets her even in the most casual manner.

Among persons who have never seen Miss Barton there

appears to be prevalent an impression, perhaps pardonable, that she is tall, positive and aggressive. As a matter of fact, her personality embodies the very opposite attributes. She is rather under medium height and of slender stature, with soft brown eyes, and the contour of her face emphasized by the frame of thin gray hair. An artist would probably declare that Miss Barton has fairly good features save the mouth, which is large. Her hands are small and delicate, and she keeps them in motion most of the time when talking, although there is no suggestion of nervousness in her gesticulation.

A character study of the founder and president of the American National Red Cross Society, to be faithful, should be pursued at her quaint and picturesque home on the palisades of the Potomac. The great rambling structure, almost

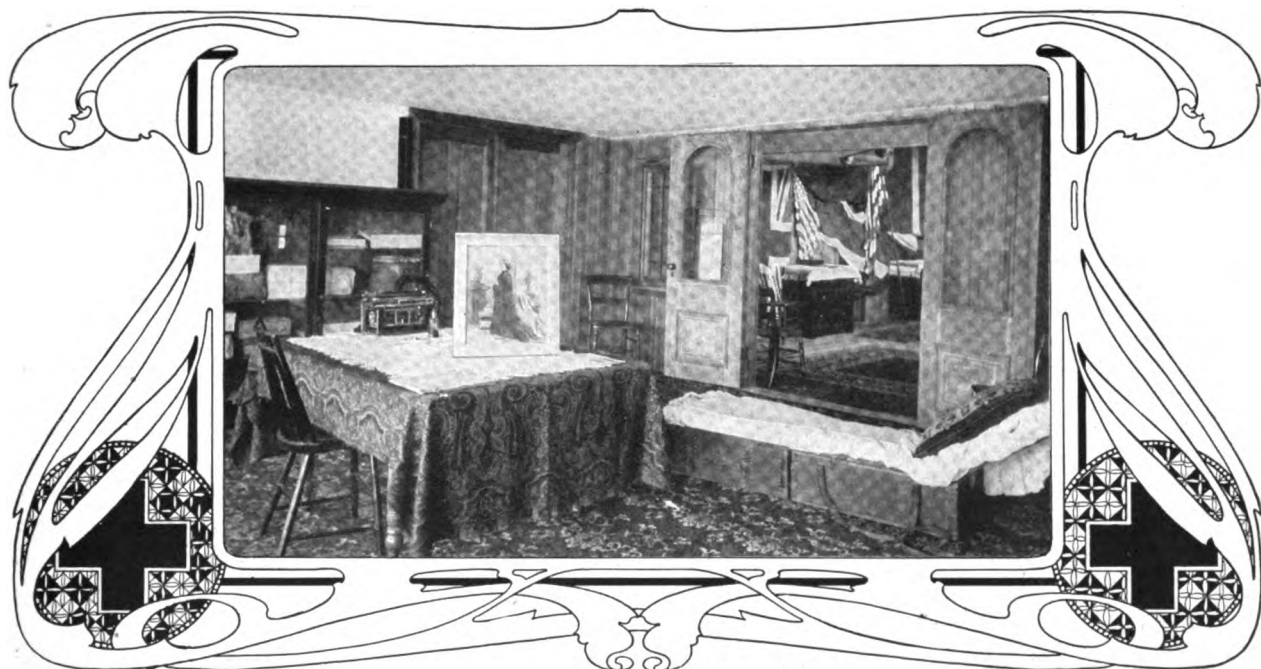
ungainly in appearance, which is at once the private residence of Miss Barton and the national headquarters of the great organization of which she is absolute ruler, is situated at Glen Echo, Maryland, about six miles from the city of Washington. The trolley line which skirts the little estate is the highway to one of the most popular suburban resorts in the vicinity of the national capital, and during the Summer months Miss Barton is forcefully brought in contact with the busy, rushing, pleasure-seeking tendencies of the age, but in Winter, when the electric trains run at longer intervals and her neighbors desert their Summer cottages for city homes, Miss Barton enjoys that comparative isolation in which she appears to take genuine delight.

Indeed, this woman who has given up so much of her time to active public service has a great longing to be permitted to pass the closing years of her life in peace and quiet, and she chose this Maryland retreat because it is, as she herself expresses it, "a place to die in." The tract on which the Barton homestead is set is about an acre and a half in extent. At its back is the Potomac, and surrounding it are the picturesque wooded hills which make the Maryland landscapes so attractive. The historic Chesapeake and Ohio Canal runs through the grounds, stately willows forming an arbor over the tow-path, and all about are majestic trees and broad, winding walks where Miss Barton delights to wander in almost all kinds of weather.

The house itself is one of the strangest-appearing structures to be found in many a day's journey. Miss Barton will tell you that it was built "for comfort, not for looks," and assuredly it justifies the explanation. To compare this unique habitation to any building with which the average reader is familiar is virtually impossible. It is an oblong frame structure, with stone foundations and a massive tower of stone rising at each forward corner; fitted with almost as

torn down and a frame structure substituted. The other architectural incongruities are directly traceable to the Red Cross leader's love of comfort and her contempt for things that are merely beautiful. She rejoices in air and sunshine, and in order that she may bring both into her house she had provided innumerable windows. So, too, in Winter, she is partial to the great, cheery open fires, and to her gratification of this pleasure are attributable the myriad chimneys which adorn the roof. There are several stained glass windows in the house, bearing the insignia of the Red Cross, and rising from the pointed peak in the centre of the building is a flagstaff from which the Red Cross banner usually floats.

On the right of the house there is a commodious chicken house, and a barbed-wire fence prevents four-footed trespassers from trampling on the flower garden to the left. The rear portion of the big residence is formed from the portable frame structures which were used as hospitals by Miss Barton at the time of the Johnstown flood, and the grade of the ground on which the building is located has made possible the provision of a basement in which quarters are provided for the servants. At the back of the tract is a stable in which are housed two thoroughbred Jerseys and the splendid horses Baba and Prince, which were given to Miss Barton during the Spanish-American War by several well-known war correspondents. Prince is an admirable carriage horse, but Baba, a superb white Arabian steed, has never worn harness. Like many notable personages, Miss Barton is something of a puzzle to many of her more or less inquisitive neighbors. For one thing, they cannot understand the equanimity with which she sacrifices appearances in the exterior aspect of her residence and disregards small conventionalities for the sake of content and comfort; and, again, they cannot appreciate her resentment of the palpable curiosity which they entertain regarding her and her doings.



MISS BARTON'S WORKING "DEN," SHOWING THE BED IN WHICH SHE SLEPT WHEN IN SERVICE IN THE FIELD.

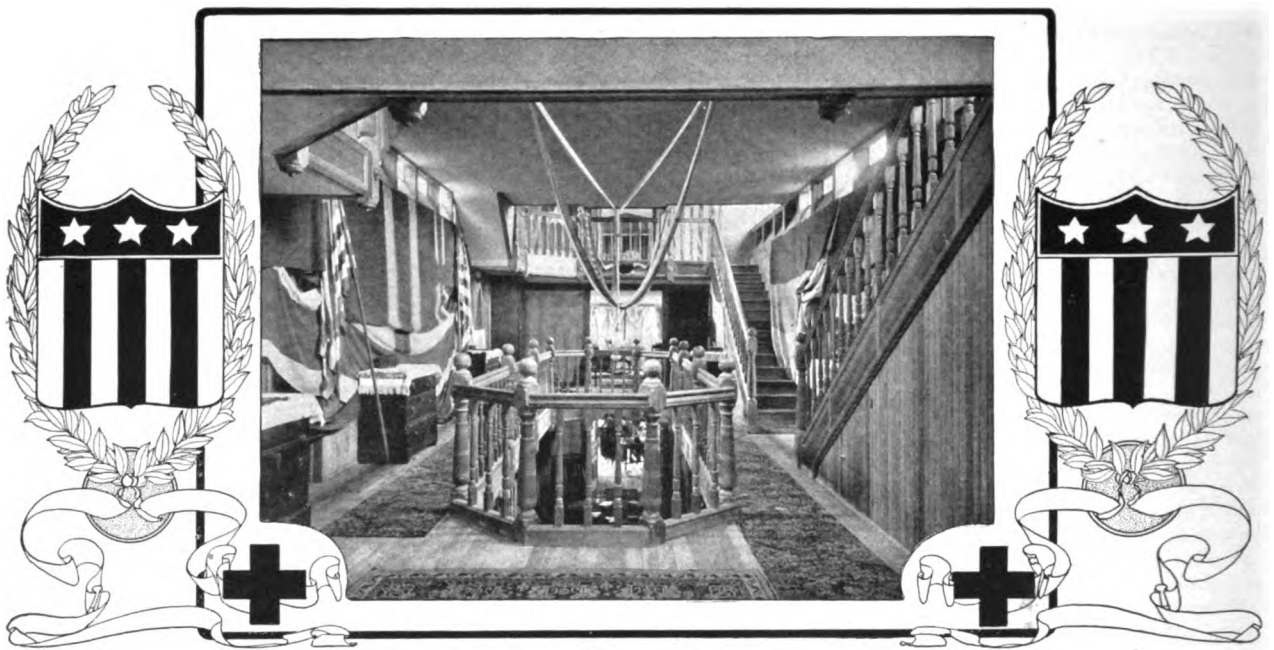
many windows as a conservatory; and with the roof surmounted with quite an array of round and square towers and seemingly innumerable chimneys.

Probably the unusual appearance of the house is due in a measure to the fact that the building is the product of an ill-regulated evolution. Originally, there was a façade of gray stone with an immense red cross resplendent above the arched doors, and the whole cathedral-like effect was quite imposing; but Miss Barton found that the stone walls were damp and cold in Winter, and she promptly ordered them

In truth, it must be admitted that the Red Cross heroine has done nothing to dispel any illusions which may exist. Miss Barton has always been indifferent to public opinion and has an intense dislike for notoriety. She feels that she is entitled to the privacy of the retreat in which she has chosen to spend the Autumn of her life, and she does not wish to be bothered on slight pretexts. She enjoys the companionship of a few favorite books and a few friends, but as a general rule she finds strangers rather troublesome.

The interior of Miss Barton's home is quite as unusual in





THE UPPER HALL.

arrangement and appearance as the exterior. The general plan has been compared to that of a steamboat saloon, and there are many points of similarity. Extending through the central portion of the building is an immense hall which is open to the roof and covered by a great skylight. Extending around this hall on the second floor is a balcony from which open the various rooms on the second story. Everywhere there crop out evidences of the daring originality of the owner's taste. For instance, the partition which separates the hall from the vestibule is covered with bed-ticking, and the walls of the drawing-room are draped with unbleached muslin.

For all that, this home, the very atmosphere of which is redolent with the Red Cross and its work, is really sumptuously furnished. There are richly upholstered chairs and divans, wonderful Turkish rugs and fur rugs of manifest value, Persian portières, old cabinets, fine paintings and antiques and trophies of various kinds. Many of them have been given to Miss Barton by grateful nations and individuals, and others she has picked up in her travels in many lands. That she has not an even more marvellous array of treasures is greatly to Miss Barton's credit. The idol of conquering armies, probably no other woman was ever so strongly urged to accept the especially tempting spoils of war, but not only did the Red Cross worker resolutely refrain at all times from accepting anything of this kind, but she invariably condemned in the strongest terms looting, being particularly vigorous in her denunciation of the manner in which many Southern mansions were despoiled of family heirlooms by Union soldiers during the Civil War.

Although the drawing-room is perhaps the most attractive room in Miss Barton's home by reason of its contents, not less interesting are the library and the "den" in which she does most of her work. The library, which is situated over the vestibule, is quite a roomy literary storehouse, but the accumulation of books has long since overflowed its confines, and volumes are now found everywhere about the house. Miss Barton has always been a great reader, and in her literary work, involving the preparation of innumerable magazine articles and several books, including the *History of the Red Cross*, which she wrote at the request of the United States Senate Committee on Foreign Relations, she has accumulated many choice reference works.

Miss Barton's "den" is filled with desks, filing cabinets, typewriters and the other adjuncts which betoken a workshop. Here also is an interesting relic in the form of the novel portable bed which Miss Barton utilized during her

service in military campaigns. The amount of work which the president of the Red Cross despatches in this room each day would astound many younger women. Often she is out in the garden long before sunrise feeding her chickens, and immediately after breakfast she enters upon the disposition of her mail, a herculean task. In addition to all her duties in connection with the rapidly extending operations of the Red Cross this remarkable woman personally oversees all the business details of her own household.

Occupying honored places in the home of Miss Barton are the mute but significant testimonials of her invaluable aid on scores of battlefields and in dozens of disasters. There are testimonials of gratitude in many languages and silk flags presented in many lands, while on the walls of the great hall hang the flags of the principal nations which have signed the Red Cross Convention. Most precious of all, however, are the jewels and decorations, unquestionably the greatest collection ever bestowed upon any citizen of the United States.

Among these sparkling acknowledgments are an amethyst cut in the form of a pansy, an inch and a half square, the gift of the Grand Duchess of Baden, Miss Barton's personal and beloved friend; the Serbian decoration of the Red Cross, presented by Queen Natalie; the Gold Cross of Remembrance, presented by the Grand Duke and Duchess of Baden; a Red Cross medal, the gift of the Queen of Italy; an English decoration, pinned on Miss Barton's dress by Queen Victoria's own hand; the Iron Cross of Germany, presented by the Emperor and Empress; the decoration of the Order of Melusine, presented by His Royal Highness, Guy de Lusignan, Prince of Jerusalem, Cyprus and Armenia; and the brooch and pendant of diamonds presented by the people of Johnstown, Pa., in tribute to the assistance rendered through Miss Barton's efforts during the flood.

Miss Barton—Clarissa Harlowe Barton, her name is inscribed in the family Bible—has made visits of late years to various places in her native State of Massachusetts. The father to whom she came as a tiny human Christmas present, had been one of the soldiers of "Mad Anthony" Wayne, but he was not liberally endowed with this world's goods, and his daughter, after securing the rudiments of an education, followed the example of many other New England girls and taught school. When her eyesight failed she secured a position in the Patent Office at Washington, and when her father died she assumed the responsibility of the payment of the mortgage on the small farm.

The opening of the Civil War saw the beginning of her great life work. She advertised in the Massachusetts papers

that she would receive money and stores for the wounded soldiers at the front and personally distribute them, and as a generous response was made to her appeals she broadened the scope of her work until she became to be revered by every man in the Army of the Potomac. She was present at the battles of Cedar Mountain, the second Bull Run, Antietam, Fredericksburg, the Wilderness and a host of other important engagements, everywhere distributing clothing and supplies and ministering to the wounded and the dying. Incidentally she performed a most important task in identifying and suitably marking the graves of thousands of Union soldiers, unknown, missing and unrecorded, in Southern prisons and elsewhere.

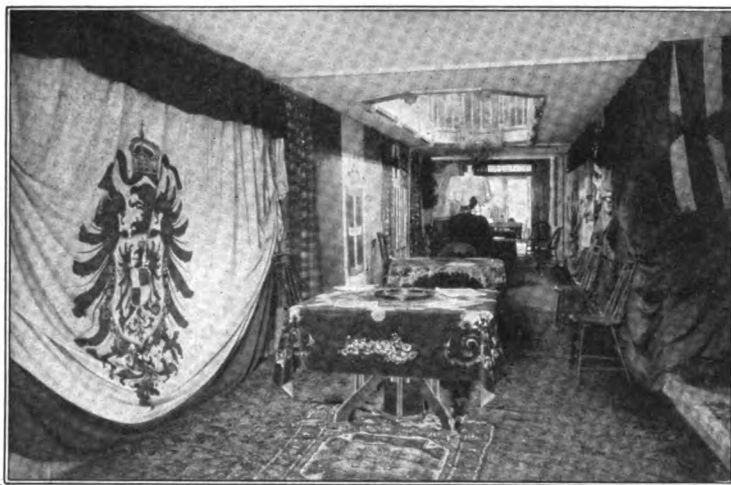
After the close of the War Miss Barton was in such demand on the lecture platform that she delivered over three hundred lectures, for which she received \$100 each. Then her health failed, and she went abroad for rest and recuperation, only to plunge into the activities of the Franco-Prussian War. At the fall of Strasburg she was the first person to enter the city, and there organized the charity so sorely needed. Likewise she was among the first to enter Paris after the fall of the French capital.

Returning to the United States, she labored patiently and heroically from 1877 to 1881—all the while handicapped by ill-health and overwhelming discouragements—to induce the United States Government to sign the Red Cross Convention, and finally her indomitable persistence won the victory. Since the organization of the American Red Cross Society Miss Barton has been its one great dominant factor

—an absolute monarch, as it were. She was the author of the famous "American Amendment," authorizing the Red Cross Society, which had formerly had as its only object the relief of the wounded in war, to work also in fire, flood, pestilence and famine; and following the dictates of this new creed which she originated, she personally superintended the operations in connection with the Mississippi flood in 1882, the overflow of the Ohio River in 1883, the Louisiana cyclone of the same year, the Texas drought of 1886, the Johnstown disaster of 1889, where she expended \$40,000, the Russian famine of 1891, the Armenian troubles, the Spanish-American War and the Galveston flood.

Although the personal management of the affairs of the Red Cross is as essential to Miss Barton as life itself, there is no doubt that she regarded as a responsibility discharged the formal incorporation of the organization, which was accomplished by special Act of Congress in the closing year of the century. At the meeting which witnessed the transformation of the institution which had so long been almost her individual enterprise, Miss Barton gave almost tearfully her simple, modest valedictory: "Added to my home duties with a correspondence equal to a bureau, with no revenue, no dues, no fund, I have been in seventeen fields in nineteen years—every one carried through, its work finished, its communities rescued, its lives saved, the accounts of each closed and the public report made, if there were something left to make it with. I took up the Red Cross for its good—for the good of humanity—not my own. The end has been reached, and the Red Cross of America is an accomplished fact."

THE GRAND HALL, SHOWING THE FLAGS OF ALL THE NATIONS WHICH HAVE SIGNED THE GENEVA TREATY.



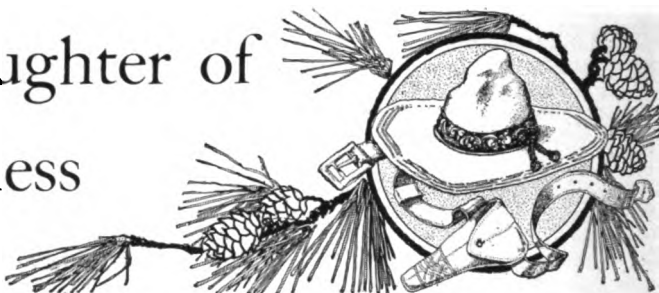
THE DRAWING-ROOM.



DINING-ROOM AND OFFICE.



# A Daughter of the Wilderness



THE SCENE OF THIS STORY BY FRANCIS LYNDE, AUTHOR OF "A CASE IN EQUITY," "A ROMANCE IN TRANSIT," ETC., IS LAID IN COLORADO, A SECTION IN WHICH THE WRITER IS THOROUGHLY AT HOME. THE LOCAL COLOR IS PERFECT, THE CHARACTERS HUMAN, AND THE ACTION RISES TO THE DRAMATIC. A MISCONCEPTION ON THE PART OF A VISITING HEALTH SEEKER WITH REGARD TO A PUZZLING YOUNG GIRL LEADS TO AN INTERESTING DÉNOUEMENT.

IT WAS a well-defined case of "nerves" that sent Vandenberg to spend the Summer in the Rockies. To be sure, no physician with a reputation to maintain had been so inconsistent as to prescribe the nerve-trying altitudes in a very obvious case of nervous collapse; on the contrary, the Boston neurologist had specifically recommended the pine woods of Maine, or the quietest fishing hamlet on the East Shore. But it was one of Vandenberg's failings to go about seeking advice, and when it was had and paid for to disregard it as painstakingly as possible.

So, when the physician had advised rest and relaxation in some rural or piscatorial sanitarium in the lower altitudes, Vandenberg straightway booked his passage for the Colorado sky-land; and once on the ground mounted by successive steps to Idaho Springs, to Georgetown, and finally to a little Summer camp hotel in Middle Park, pausing here because this chanced to be the altitudinous apex of all the mountain hostelrys known to him.

As for the nervous collapse, it was real enough. Six months previous to the westward flight Vandenberg had launched his third ship-of-the-line on the uncertain sea of literature; a novel into which he had put whatever reserves of faithfulness and courage a rather long apprenticeship to the craft had left him. Eight weeks of crucial suspense had followed, and at the end of these, being fully persuaded that the ship-of-the-line was hopelessly stuck on the launching-ways, he had flung himself into a fresh effort, toiling as they toil who recklessly overdraw Nature's account to the farthest limit.

Now, there is this about overdrafts on the bank of Nature: they will be honored in some sort so long as the driving necessity exists. But in Vandenberg's case the necessity—or, at all events, the bread and meat part of it—vanished between two days. After rotting in its launching slip for a good half year the careened ship-of-the-line, to the astonishment of all concerned, righted itself with a heave and a lurch and went afloat on a very Spring tide of public approval.

At first Vandenberg was vastly incredulous; would believe nothing of it, in fact, till the royalty checks began to come in. Then he went smash, as an overworked drudge of the ink-pot will. After which there was nothing for it but rest or madness; or rest and madness, as he came afterward to phrase it.

As for the idleness prescribed, he made sure of that by leaving the manuscript of his next book locked up in his desk. But the madness was not to be so easily parried, and it thrust him suddenly one morning when he had strayed a little farther than usual from the Summer hotel in the Park.

It was such a morning as only the sky-reaching altitudes can breed; with an atmosphere Summer-warm and genial, and so crystal clear that the great gray peaks of the westward range seemed to lessen their distance from its twenty miles of reality to an hour's saunter of eye-measuring. Such days bring healing on their wings; and as Vandenberg

lengthened his morning walk, letting the grandeur saturate him afresh at each fresh viewpoint, he forgot that no longer ago than yesterday he had found the writing of a mere friendly letter a sheer impossibility—forgot it and hoped that he was getting the better of the nervous unstringing.

This comforting hope was uppermost when a turn in the trail brought him to a foot-log crossing the snow-fed little river which comes down from Argentine Pass. But at the foot-log the hope vanished, and he was moved to swear a little. He was a King's College man, and in his callow days he had earned a mid-term vacation for doing a turn *à la Blondin* on the sharp ridge-pole of the chapel roof in tights and trunks. But now this bit of quick water spanned by a log daunted him.

It was for very shame that he braced himself and took two of the half-dozen steps in halting bravado. But at the third, earth and sky and brawling stream were whirling in dizzy mazes for him, and he must needs go down upon hands and knees to inch his way across as if the broad foot-log had been the veritable bridge of Jehennam, of the width of a scimitar blade and spanning the gulf of Old Night.

It was when the ordeal was fairly overpassed and he was reaching tremulously for some hand-grip on the far side, that the madness began. A clear, ringing laugh greeted his cautious arrival, and Vandenberg swore softly and drew himself up with what dignity there was in him. The witness to his ignominious compromise with the vertigo was a young woman, and though it was scarcely a moment for literary prefigurings, he thought she might pose as the goddess of mirth. She had reined up her horse in the fringe of aspens and was laughing so heartily that she seemed in imminent danger of losing her seat in the man's saddle.

"Oh, I beg you will forgive me!" she gasped, when breath was to be had. "But if you could only know how—how—"

"—How perfectly ridiculous it was," he acquiesced, helping her out. "Yes, I suppose it was—to you. But it was anything but that to me, I assure you; it was simply maddening. I—"

He had a sudden return of the vertigo and had to stop short to sit down and hold his head in his hands.

When his sight returned she was laughing again, and it made him hotly angry—angry that she should think it was the memory of the passage perilous that overcame him.

"You are a most sympathetic young person!" he growled. "Have you ever known what it is to be ill?"

"You don't look ill," she retorted, imitating his frankness.

"But I am," he insisted morosely. "I am a wreck; a miserable, inconsequent, idiotic wreck!"

She slipped quickly from her horse and came to him with the bridle rein looped on her arm, her mood changing in the turning of a leaf from mockery to instant contrition.

"Oh, I'm awfully sorry—sorry that I laughed at you. Won't you take my pony to ride back to the hotel?"

He looked up to make sure that she was not laughing at him again, and the pit of foolishness gaped for him and he fell in. For notwithstanding the simple gown and the cow-



boy hat, she was fair and sweet and good to look upon; not in any of his thirty-odd years had he seen her like, in living woman or in literary imaginings.

In the face of such convictions coherence is not to be had for the asking, but he managed to acknowledge in halting fashion her offer of the pony.

"Thank you; I—I couldn't think of taking your horse; I shall be better presently," he stammered. Then, in an impulsive attempt to defend himself: "I hope you won't always think of me as you did a few moments ago."

She did not say whether she would or not; and after a moment or two of silence he got up and stood beside her. Then he saw that she was small, but with a womanly figure and a certain supple grace of carriage that spoke of trained strength and dauntless courage; the strength that is compacted like that of a silken cord, with fine-fibred resolution to match. Yet she was doubtless the daughter of some neighboring ranchman, with no thought above the daily round of homely duties.

"Are you as strong as you look?" he asked, letting his thought slip into words without stopping to measure the impudence of it. And if he had needed additional evidence that she was a free-born daughter of the altitudes, knowing little and caring less about the conventionalities, he would have had it in her laughing answer.

"I can do some things that the men can't do, if that is what you mean. I broke this cayuse after Pete had given him up; and I can 'rope down' and 'cut out' with the rest when we're short-handed."

Vandenberg nodded. "I would put nothing beyond you," he said, with the calm assurance of one whose art it is to discern the possibilities in workable literary material. "Do you know what you remind me of?"

The flapping hat held on by a head-string, cowboy fashion, slipped to her shoulders when she shook her head.

"No," she said.

"It is of something that you have probably never heard of—a figure in one of the Sirius bronzes."

"What are they?" She asked the question artlessly, with a smile to match.

"A collection of Greek antiquities; the best examples of their metal work that have come down to us."

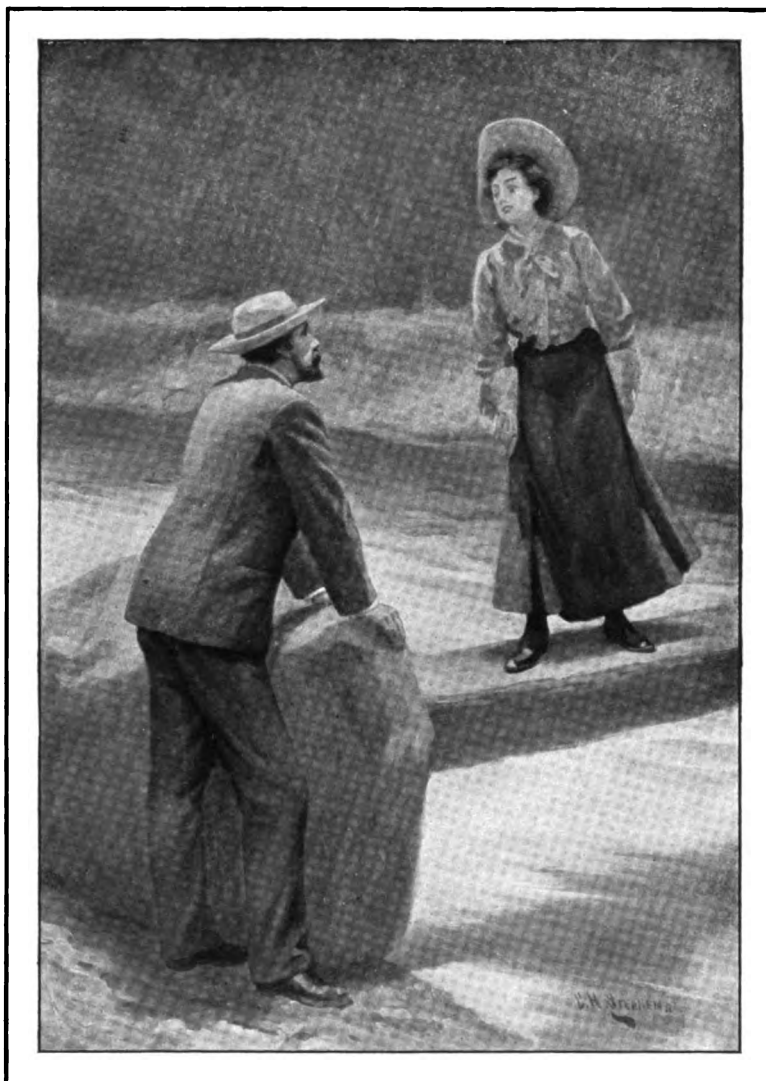
"And the figure?"

"It is the figure of a woman; an—an Amazon, fighting with a Greek warrior."

"Oh!" The pony strained away to reach a tuft of bunch-grass, and the young woman was not looking at Vandenberg when she added: "The Amazon is a river in South America, isn't it?"

He smiled at her childlike naïveté and went about to explain rather laboriously. "It is; but the river was named for an ancient nation whose warriors were women. It's a fairy tale, I presume, but it gave the Greek sculptors their ideal of womanly power. You look as if you could do pretty nearly anything you want to, and it makes me envious. But if I had lived your free life in these mountains perhaps I might be able to 'rope down' and 'cut out,' too; and possibly to walk a foot-log without getting light-headed. And that reminds me: I shall have to wade to get back."

"Oh, no; you needn't do that. I'll help you," and at the



"BECAUSE IT'S ON THE OTHER SIDE OF THE CREEK, AND YOU CAN'T CROSS ALONE."—Page 98.

word she dropped the bridle rein and sprang lightly down upon the log. "Give me your hands and don't look at the water. That's what makes you dizzy, you know."

Vandenberg climbed down cautiously and took the proffered hands. They were strong hands, and not too small; and the firm grasp of them thrilled him in a way that was rather disquieting.

"What shall I look at?" he asked, catching and holding the calm gaze of the steady gray eyes.

"Why, look at me, to be sure; I am going to lead you across."

"But you can't walk it backward!"

"Can't I? Why else should I have lived my 'free life in the mountains'? Now, then: right foot—left foot; right, left—"

Vandenberg did as he was told; and if there were light-headedness in the crossing it was the vertigo of nerves a-tingle rather than that of nerves unstrung. When he had thanked her he ventured to introduce himself and was not flattered when his name evoked no flash of recognition in the gray eyes. Clearly, this sweet young savage did not read the periodicals.

"Hugo Vandenberg," she echoed. "That is what Pete would call a highfalutin' name. You don't look it the least little bit."

The open-eyed lapse into personalities took him aback, but before he could reply she was smiling up at him ingenuously.

"I guess I didn't mean just that, either," she amended, quickly. "But it sounds more like a made name; like a name you'd expect to find in the story papers: 'Her Lost Lover, by Hugo Vandenberg,' you know."

He plunged deep into the smiling eyes at that, but there was no hint of guile in them, and he took comfort in the thought that it was no more than a random shot.

"You haven't told me your name yet," he said going from defense to attack.

"Haven't I? They call me 'the little un' at the ranch, but I suppose I'll have to give you my—my store name. How would Madge do?—Madge Bushong?"

At this he was sure she was laughing at him, but as before the guileless eyes disarmed suspicion.

"I don't like it," he said, retaliating for her frankness; "it doesn't fit you. I shall translate it into French and call you Marguerite. If I come to the ranch will you teach me how to break cayuses and to 'rope down' and 'cut out'?"

"Maybe. But you can't come, you see."

"Why can't I?"

"Because"—she was poised on the foot-log, ready for flight instantaneous—"because it's on the other side of the creek, and you can't cross alone."

She was gone at the word, across and a-horse and away; and Vandenberg had only the memory of a mocking laugh for her leave-taking.

He figured it all out to his own satisfaction that evening, sitting out the sunset hour on the porch of the hotel and smoking his after-supper cigar in reflective deliberation.

Assuming that it was only the artistic side of him to which she appealed, he could afford to study her. In that field he thought there was something to be done with her. Face, figure, eyes, hair; the groundwork of the picture was ready to his hand; and the picture should be that of a true heroine of the altitudes.

Why not? he asked himself. Surely the reading world must by this time be well wearied of grand dames and ladies of high degree; of wilful Colonial damsels whose chief *raison d'être* is that they are romantically impossible. But this free-limbed daughter of the wilderness, with a face and form fitting a replica done in flesh and blood of one of the old Greek heroines—

But to the work. How to plot a story in which this little one of silken-strong physique should pose as the proper central figure. Two things must precede the plotting: a better knowledge of her; and the staging of some incident, real or imaginary, in which to "bring her out."

As to the better acquaintance, that was a mere matter of detail; and he went about the preliminaries the next morning, making guarded inquiries of the hotel clerk. There were several ranches near by, and on one of these there was a herder whose name would be "Pete." With Pete for a starting point, Vandenberg felt his way cautiously into the particulars. The ranch in question was the "X-bar-X," and its *ménage* consisted of old Eliphalet Winters, its owner; his wife, and a small family of cow-punchers.

Vandenberg marvelled that there was no mention of the young woman, but was much too wary to betray the source of his own curiosity. Could the inn stables furnish forth a horse gentle enough for a sick man to ride? And was the trail to the "X-bar-X" practicable for a rider with a complicated case of "nerves"?

With affirmative assurances on both heads Vandenberg set out on his voyage of discovery. An hour's ambling along the mountain boundary of the Park brought him to the door of the isolated ranch house; and it was the grizzled Eliphalet himself who bade him dismount "to rest his face and hands," and who fetched him the drink of water which was his excuse for the call. Also the young woman was there; and since she promptly took up the thread of acquaintance at its day-before dropping, his welcome was assured.

That was the facile beginning of things much more complicated than the case of "nerves." Day after day, Vandenberg ambled westward on hypothetical excursions for health's sake; but the daily jaunt always paused at the ranch house below the portal of Lame-Horse Cañon; and

elsewhere than in the hospitable West, Vandenberg would have worn out his welcome in the first fortnight.

But as to the character study of the putative heroine of a Western romance, that, indeed, lagged singularly. After an intimacy of a quartette of fortnights in which acquaintance ripened into friendship, good comradeship, what you will, Vandenberg was still unable to establish the young woman's standing in the ranch household. As a matter of course, since her name was Bushong she was not the daughter of the house; but nothing short of the direct question, which he could not, or would not ask, promised to define her relationship to the grizzled Eliphalet.

Though he taxed his ingenuity in setting traps to draw her out, the young woman herself would give him no clue to her proper identity. At times she was so heartily at one with her encompassments that Vandenberg could go back securely to his first impression—the "daughter of the wilderness" impression. But at other times she led him into the blind alley of doubt; as once, when he was describing his first visit to the art treasures of the Louvre, she hung upon his words with lips parted and the gray eyes alight, giving him such a thrilling glimpse of unsuspected intensenesses in her that he went near to forgetting what he was talking about.

That was on one of their gallops in the Park, and before the midsummer madness had demanded to be reckoned with. For after the reckoning there were no more thrills of wonderment; there was only the conviction that life without some daily communion with this sweet-hearted girl would be scarcely worth living.

When this day of reckoning came, Vandenberg put in a miserable fortnight. When a man has passed unscathed beyond his third decade he may love with all the might of maturity, but he can no longer be the fatuous lover of the early twenties, reckless of consequences and the willing thrall of desire.

Vandenberg came of inbred stock, and one of his inheritances was a very just horror of *mésalliances*—mismatings of the kind that ask for a miracle of blending to make some sort of a living compound out of two persons hopelessly dissimilar in their upbringing. Try as he would, he could not help foreseeing the probable consequences of transplanting this wild flower of the solitudes from the mountain ranch to his own particular social garden in Boston. He had seen other men try it, and always with failure to mark the grave of the buried ideal. In most cases the wild flower had developed into a most unbeautiful hybrid, unloved of all; in a few it had drooped and withered and died.

It was a little curious that in all his boxing of the conventional compass he thought much of the consequences and little or nothing of any uncertainty of winning her. There is no love so besotted as that of maturity; and the possibility of her refusing him never suggested itself. But of this, as of other things, he was presently to learn more.

It was after he had given up all hope of making literary "copy" out of her that the incident occurred upon which the story of his earlier fancy would have been wrecked beyond all salvage. The incident turned upon a curious happening in Lame-Horse Cañon. As it chanced, the snows in the higher gulches melted late that year; and the afternoon, when Vandenberg reached the ranch at the portal gorge, the bed of the cañon torrent was as dry as arroya.

Madge met him at the corral bars, as had come to be her custom, and after the greetings pointed to the dry stream-bed.

"If you want a drink to-day, you'll have to climb for it," she said; and then she explained that the melting snows had brought down a landslide in the cañon, forming a natural dam and cutting off the ranch water-supply.

Here was an opportunity for a stroll with an object, and Vandenberg seized it promptly.

"Let's go and have a look at it," he said, turning his horse into the corral; and so they tramped off up the cañon, walking, for the novelty of it, in the dry bed of the torrent.

Just beyond the portal gorge they met Pete,—*"Tennessee Pete,"* as Vandenberg had christened him—coming down.

"Whereabouts are you-uns a-goin'?" the cowboy asked. "Up to the slide to get a drink," said Vandenberg. "Is it far?"

"Nope; two sights and about half another one. But I wouldn't go, if I was you."

"Why?"

"'Tain't nothin' but mud and little rocks. I reckon hit'll b'ust out mighty easy when the water gets backed up high enough. I'm going down to tell the old man." And he went his way.

"Shall we go back?" said Vandenberg.

The gray eyes flashed up at him. "Of course—if you are afraid," she said; and at that they went on.

Pete's "two sights and half of another" proved to be short measure; this because Lame-Horse Cañon is like a ram's horn for crookedness. They found the slide at the foot of a steep slope of shale—shale with a substratum of potter's clay. After they had climbed to the top of the dyke and had watched the water slowly creeping up to form a miniature lake behind it, they went below again to sit in the shadow of a great rock on the edge of the dry channel.

Now ordinarily there was never any dearth of things to talk about, but on this day Vandenberg was curiously tongue-tied, and the young woman's mood seemed to match his. Vandenberg's reason was not far to seek. For the hundredth time he had resolved to set *les convenances* at defiance, to take courage in hand to uproot this sweet wildflower for his own preserves; and for the hundred and first time he was hesitating.

It was his companion who first broke the silence.

"Are your nerves getting any better?" she asked sweetly. She had taken up a lump of the soft clay and was pat-

ting and pinching it into the semblance of a human head.

"Much better, thank you."

"Then I suppose you will be going back to your work before long?"

"Yes: I have overstayed my leave sadly, as it is."

"I wish I could go to Boston," she said, rather irrelevantly; and then, standing the miniature bust on her palm: "Is that like any one you know?"

Vandenberg came out of his preoccupation with a start.

"Why, it's Eliphalet!" he said. "Where did you learn to do that?"

"I don't know. Pete says it must have come from making mud pies when I was little. This is the way he looks when he says it." More pats and pinches changed the clay face as by magic to a perfect caricature of the cowboy, and Vandenberg applauded generously.

"Why, *Margharetta mia!* it's absolutely marvellous!" he cried. "And to think you have never recognized the gift! it is more than talent; it is genius!"

Oddly enough, as she thought, he did not take fire at his words; and a cloud creeping up from behind the western cañon shoulder seemed to cast a gray shadow of silence upon them with its veiling of the sun.

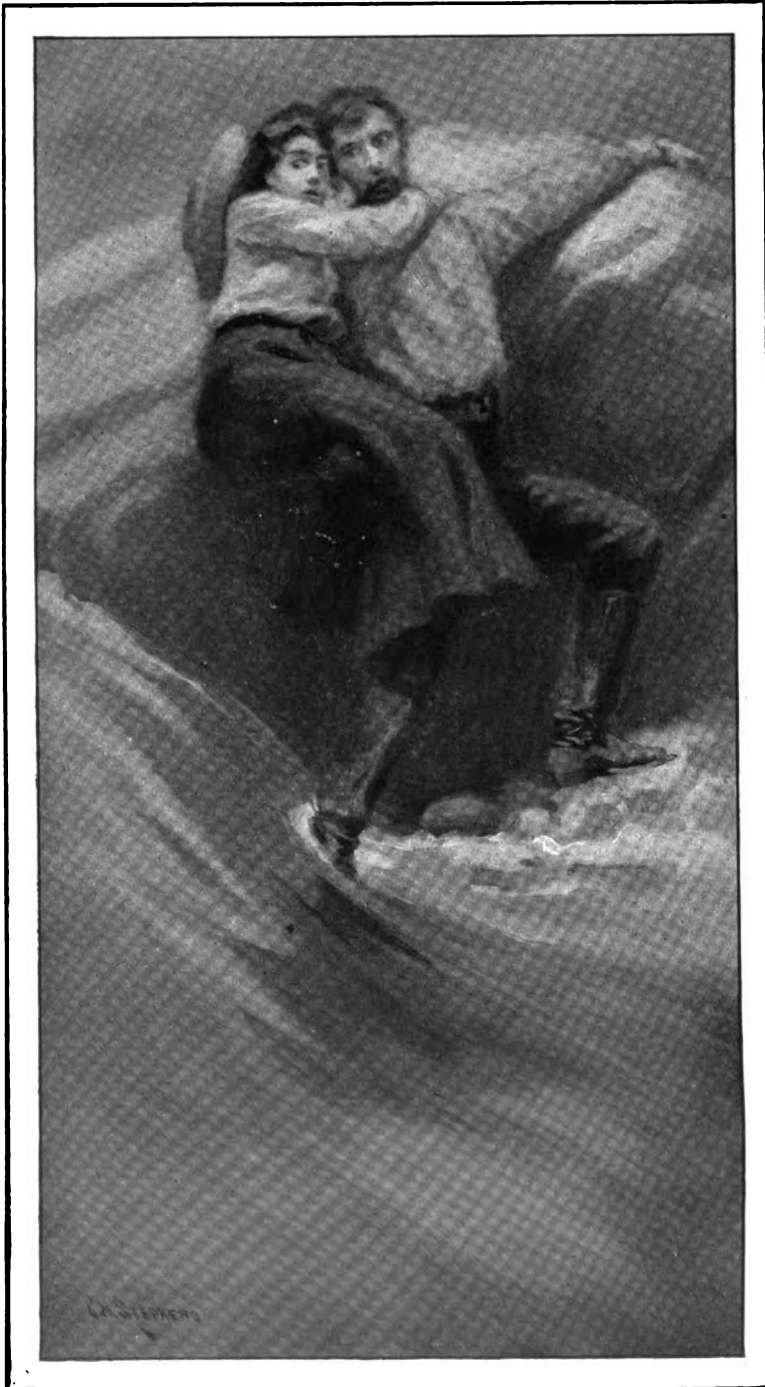
It was Vandenberg who ignored the silencing shadow.

"I am glad you showed me this: it simplifies something I have been wanting to say for weeks. You said just now that you would like to go to Boston—out into the larger world. I love you, Marguerite: will you go—as my wife?"

She tossed the head of Peter of Tennessee among the boulders of the dry stream-bed at their feet, and looked up at him with the smile which was childlike—and yet it was not altogether childlike, either.

"Do you love me now?" she asked.

He understood, and answered accordingly. "It



HE PLAYED THE STRONG MAN'S PART.—Page 100.

began at the Castle Creek foot-log, I think. I did not know of your gift until just now."

She smiled again. "Then why did you say, 'it simplifies'?"

Wanting to hang it all upon "I love you," Vandenberg found it awkwardly hard to go into the worldly-wise particulars. Yet he did it, in some bungling fashion.

"There must be some common ground apart from sentiment," he said. "I have been seeking it all along; I knew it was there, if we could only find it."

This time her laugh had a tinge of bitterness in it. "And you have found it now—or you think you have. Is that what you mean?"

"Don't misunderstand me," he pleaded. "I have been holding your happiness in view quite as much as my own."

"I don't misunderstand you; on the contrary, I think I understand you perfectly. You are willing to make some sacrifices and to run some risk. You asked me once what I had read: a long time ago I read a book in which there is a man called Mr. Worldly Wiseman. I think Mr. Worldly Wiseman was never honestly in love—with anyone but himself."

The thrust went home, and Vandenberg winced. Then he saw, as if a flash of lightning had revealed him to himself, what a sorry lover he had been; how he had been loving this young woman, not for what she was, but for what he hoped he might be able to make of her. His repentance was sincere and his recantation swift.

"Call it what you will, Marguerite"—"Madge," she corrected, but he went on headlong over the interruption—"I have been a conventional fool. But I do love you dearly—and for yourself alone. Moreover, I need you."

She refused to be placated. "I don't want to be 'needed' in that sense," she retorted, giving him back his own word. "You don't know much about women, Mr. Vandenberg. You said once that I reminded you of the Amazons: I shall never say 'Yes' to a man who is not stronger than I am—in every way."

Recalling it in after time, Vandenberg could never remember the phrasing of the passionate appeal wherewith he sought to shake her resolution. But that was because of the thing that came between. In the midst of his plea he saw her eyes fill with a very womanly terror, and she broke him with a word.

"Look!" she gasped, pointing past him; and he did look: to see the water trickling over the top of the landslip dyke—to see the dyke itself crumbling and sliding down upon them at the bidding of the mighty pressure of the pent-up flood behind it.

It was a sufficient proof of Vandenberg's complete recovery that he played the strong man's part in what followed. With that one backward glance for the sliding avalanche, he stooped, gathered the small one in his arms, and ran with her up the steep slope of the cañon side with the plunging torrent of mud and water and grinding boulders snapping at his heels as he climbed.

It was all over in a minute or two; but he held her close till she asked to be put down. But now he found their parts were quite reversed; and when they came to make their way down the cañon, which they did in the tremulous silence which is the natural aftermath of any narrow escape, she took his offered arm and clung to him as any girl might.

At the corral bars they found Eliphalet Winters and Peter of Tennessee saddling in hot haste to go and look for them, alive or dead; and there was a pæan of rejoicing not to be measured in set phrases or cold-type words. Vandenberg considerably forbore to press his suit; but before he went back to the hotel he had a final word with Madge.

"I leave the Park to-morrow," he said. "May I come back in the Autumn—for you?"

"No; not for me," she said; and so it ended, with Vandenberg ambling for the last time back to the Summer camp inn, the great blue vault of the altitudes unchanged and unchanging overhead, and the bottomless pit of life-disappointment opening before him.

There was a goodly gathering of art-lovers in Mrs. Calmaine's spacious drawing-rooms on Colfax Avenue on the

night of the reception given to her young guest; and Vandenberg, who was tarrying a few days in Denver, was one of the bidden ones. "To meet Miss Margaret Beauchamp," was the way the invitation read; and he had accepted because his friendship with the Calmaines antedated by many years his late literary success.

He argued this all out with himself on the way to the hospitable house at the back of Capitol Hill. It was for Mrs. Calmaine's sake he was going. He knew Miss Beauchamp only by repute as a rising young sculptor; and with a craftsman's offishness would have avoided rather than sought a "reception" meeting of her. But friendship has its claims; and so Vandenberg went to do the conventional thing.

Arrived at the house he found that he was more than fashionably late; and so had some difficulty in finding his hostess in the throng.

"One favor, Mrs. Calmaine," he begged; this after the greetings and apologies. "Please don't introduce me to too many people. I can find my way about."

"Oh, but I want you to know Margaret," said the good lady, making a place for him at her side. "Don't lose yourself till I find her."

Some one was at the piano, and Vandenberg heard only half of Mrs. Calmaine's command laid upon her son to "go and find Miss Beauchamp." And when the waiting grew over-long, he let the shifting throng drift him slowly from his moorings.

The drift brought him in due course to the rearmost of the open rooms, and to an alcove portière, and lighted from above by studio top-lights. A draped modelling-bench stood in the curtained space, and upon it some of the young sculptor's smaller pieces in the clay were on exhibition.

The some one at the piano began to play an accompaniment; and when the crush drifted musicward, Vandenberg was left alone in the miniature studio.

He lifted the damp cloth-covering from one of the pieces at random. It was a replica of one of the Sirus bronzes; the very shoulder-plate with the Greek warrior and the Amazon in high relief that the silken-strong figure of the little mountaineer had called to mind at their first meeting.

"By Jove!" he said to himself; and then he lifted another of the damp cloths—lifted it and started back with a still stronger exclamation.

The second piece was an equestrian group; a cowboy saddling his cayuse. It was as true to the life as one of Frederick Remington's pictures; but for the moment Vandenberg missed the artistic triumph, seeing only the good-natured grin on the face upturned under the wide-flapped sombrero. It was the face of Peter of Tennessee.

"Do you think it a good likeness?"

The voice, a voice low and musical, but with a tone of laughing mockery in it, came from behind.

Vandenberg wheeled quickly, stuffing the damp cloth into his pocket in a confused notion that it was his handkerchief. Notwithstanding all that had gone before, he had to look twice to be sure that the radiant young woman framed like a beautiful picture between the portières was one and the same with his lost love—so much may a gown *à la mode* and the conventions of evening toilette mislead even a lover.

"You!" he gasped.

She laughed softly and said: "Yes; why not?"

He did not go into particulars. "You fooled me to the top of my bent, as I deserved," he said; "but not quite fairly. You might have told me your name."

She laughed again. "I did tell it you. It is not my fault if the good old French surname has been twisted into the commonplace English 'Beecham'."

"But what were you doing at the ranch?"

"Just what you were doing at the Castle Creek Inn; trying to recover from an attack of 'nerves.'"

Vandenberg took the damp cloth from his pocket and mopped his face with it. The little alcove seemed suddenly to have grown insufferably warm.

"I can only ask your forgiveness, and say good by, Miss





"YOU!" HE GASPED.—Page 100.

Beauchamp," he said, humbly, pocketing the cloth again and holding out his hand.

"Forgiveness?—for what?"

The sweet singer at the piano finished with a trilling roulade, and there was a murmur of applause and a decorous clapping of hands.

"For trying to play King Cophetua to your beggar-maid; in other words, for making an idiotic blockhead of myself."

"Then you didn't mean what you said? Is that what you want to be forgiven for?"

"Don't!" he pleaded. "It's hard enough to know that I have lost you without being reminded of all the different kinds of a laughing-stock you were making of me."

He had the damp cloth out again, and she took it from him gently and spread it over Peter of Tennessee.

"The honors are easy, are they not?" she smiled. "You found it a pleasant pastime to make love to a young person who, as Pete would say, didn't know enough to go in when it rained. And the young person——"

"—And the young person found it a matter for mirth. I only wish your diagnosis were the true one."

"Isn't it the true one?"

"You know very well it is not. The pastime part of it was all on your side."

She looked up with the baffling light in the gray eyes. "Self-preservation is the first law of Nature, isn't it?"

He ignored the platitude. "I cannot let you put it upon that ground. I am the loser; you had nothing at stake." He spoke hurriedly. The guest-tide was flowing again, and he heard Mrs. Calmaine asking if any one had seen Miss Beauchamp.

"How very positive you are," she said, softly: "positive and—and ungrateful." She was busying herself with the clay models, and the sweet face was averted.

At the words the heavens opened to the besotted one, and he beheld a vision.

"Madge—sweetheart—let me see your eyes. Did you tell Mrs. Calmaine to ask me here to-night?"

Since her answer was not in words, it may not be written down here; but a moment later, when Mrs. Calmaine lifted the dropped portière with a gasped out: "Well, of all things!" Miss Beauchamp was blushing piteously, and Vandenberg had the air of a man who pulls himself together to meet a crisis. And he met it manfully.

"Forgive me, my dear Mrs. Calmaine. Miss Beauchamp and I are old friends—and more: we are to be married in September. Will you be the first to congratulate us?"

And when Mrs. Calmaine got her breath she did it.



GOSSIP.

By H. I. Tollens.

# Pictorial Photography

BY JUAN C. ABEL

No. 5.—GENRE STUDIES

**T**HE DIFFICULTY of obtaining suitable models, or, given the suitable models, the difficulty of obtaining the correct surroundings and adequate accessories, makes the picturing of genre subjects one of the most delusive branches of photography. But there is an undeniable allurements in photographing every-day scenes of life and occupation, and few amateurs there are who have not attempted it in some form or another.

The laborer in the street and the farmer in his fields, the Italian peddling bananas, the blacksmith over his anvil, are examples of what all of us have photographed over and over again; and yet the possibilities of even these simple subjects

are not by any means exhausted, for we have but few amateurs who can take simple scenes—such as Millet used to love to paint—and produce really great photographs. I say “few” advisedly, as there are in Europe and in America one or two photographers who take the same relative position to the average amateur that Millet did to the ordinary artist. And yet, generally speaking, the simpler the picture the more effective it is.

The picture “Gossip,” at the head of this article, by H. I. Tollens, is a striking example of good genre photography. There is no posing or making-up in the two central figures. They are simply every-day peasants—possibly unconscious of the photographer—and they are so well placed in the landscape that it is entirely subordinated to the



THE STEEP PATH.

By the Misses Allen.

able and lens-conscious, proceed to make the exposure.

I showed in a previous article a picture by Alfred Stieglitz, representing two Dutch peasant women hurrying through a field to a distant church; and explained how this picture had been carefully thought out in every detail, and the right moment seized when the figures were in proper relation to the whole landscape. In this way, doubtless, Mr. Tollens has proceeded to obtain "Gossip." The *ensemble* was a matter of much consideration and judgment, the final exposure a thing of "chance." I dwell somewhat on this point, for it is here that the amateur generally goes astray and often makes an inartistic out of a clever conception.

Unlike landscape, portrait or animal photography — any one of which may be out of our reach — genre photography is open to every amateur, whether the owner of a small pocket film camera or of a pretentious studio outfit. If in the country, there is boundless opportunity for outdoor figure studies. In the



HOLLYHOCKS.

By the Misses Allen.

figures, which are, of course, the main incident in the picture. The straining after effect which characterizes most efforts of the amateur along this line is one of the things which should be zealously guarded against, and therefore it always seems to me that chance must be depended upon for the majority of good genre studies. Of course, careful observation of surroundings, time of day and year and position can be made in advance of taking a picture, but the actual entrance of the figures and their actions when being photographed should be a matter of the moment. In that way we obtain an unconsciousness of pose not attainable when we bring our subjects into a certain position and, after sufficient focussing and reposing to make them thoroughly uncomfort-



"WHO'S DAT?" (Copyright.)

By Rudolph Eickemeyer, Jr.

city, there is abundant material in the everyday life of the streets, the factories, or among the foreign elements to be found in every big town. In the old countries there is even more material, and I often marvel why travellers abroad do not bring back more studies of the real people and their customs, instead of the never ending pictures of palaces and monuments. Italy, the Black Forest in Southern Germany, and Holland, are prolific of suggestive studies.

Malcolm Stuart's picture, "A Native of St. Guinolé," and Mr. Tollen's "Gossip," are good specimens of what is to be found everywhere in Holland. But that there is material in plenty in America, too, is shown in the Misses Allen's picture, "The Woodland Path," C. Wolff's "Stoker," and L. C. Randall's "Peeling



A NATIVE OF ST. GUINOLÉ.

By Malcolm Stuart.

Apples," while in the South, beyond Mason and Dixon's line, the depiction of negro life in all its phases is sufficient for a life-work. Rudolph Eickemeyer, Jr.'s. picture, "Who's Dat?" is one of this clever photographer's favorites. Mr. Eickemeyer has made a speciality of negro and plantation studies, giving for the first time a really serious interpretation of this peculiar phase of Southern life. And this is where the great value of genre photography should appeal to all amateurs—the representation of the customs and manners of the country, not alone for the mere pleasure of photography, but for the educational service to others. How few of us in the city know the ways of the farmer, especially in the West, or how the stoker toils at his furnaces! All these can be reproduced accurately and dramatically by means of the camera, making the photography of genre subjects a matter worthy of much consideration. There is no need to go out of your way to search for subjects—they are right at your door.

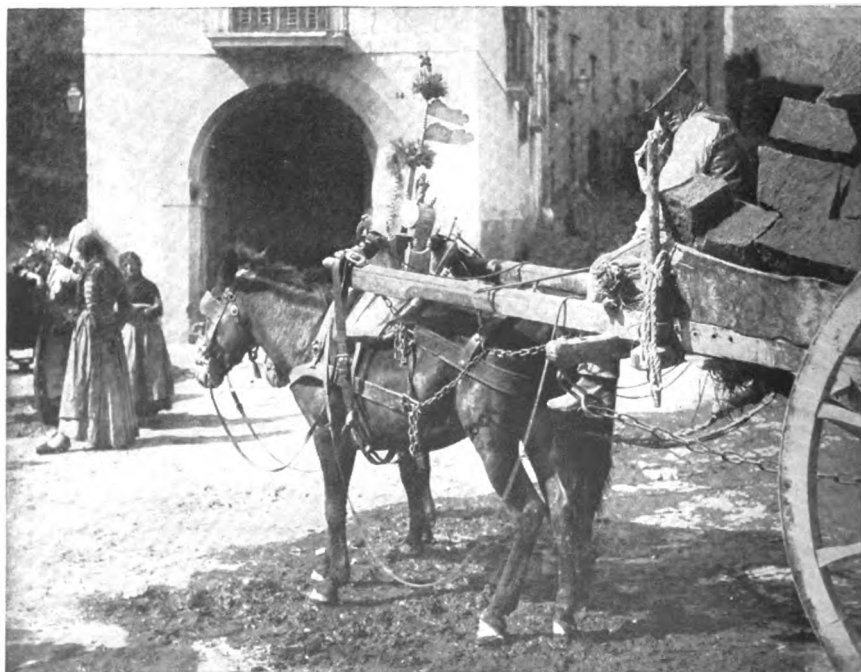
The made-up picture, like those so much in vogue now in art stores, of children singing, of lovers in old-fashioned dress, etc., should be left alone as much as possible by the amateur. As a rule, such pictures are too artificial, too palpably put together, to give a pleasing result. They lack the spontaneity of the "chance" picture, which is the chief charm. Still,

pictures which tell stories have a fascination for all amateurs, and if you must take them it is an excellent plan to learn to compose genre studies, by copying well-known paintings and trying to reproduce them in life. The posing of the figures and the accessories, and the arrangement of the light—where this is under control—will teach much that is of value. The study of the elements of composition is more necessary for this class of work than even in landscape, where the trees and fences are under control only in so far as the selection of point of view is concerned. The relation of figures to each other and the correct rendering of needed detail require a longer practice than most amateurs are able to devote to their hobby; but without this practice the results are for the most part worthless.

As previously stated, any kind of apparatus is available for this work. A small pocket camera taken as a constant companion will oftentimes give a negative that, when enlarged and carefully worked up by one of the numerous printing methods which allow individual control, like the gum bichromate or glycerine platinum process, will yield a print worthy of a place in a Salon. With a small camera, too, one has the advantage of being able to take the subject without his knowledge of the fact, while with a larger apparatus, entailing the use of tripod and focussing cloth, while able to obtain a better composed picture, one is more than liable to find the subjects stiffly arranged in a row and all staring at the camera.

Wherever possible, however, the photographer should endeavor to get the picture planned out on the ground-glass focussing screen of the camera, even if the subjects are not in position.

Frequently good results can be obtained by the old dodge of pretending to make an exposure and then waiting until



STREET SCENE IN NAPLES.

By Sommer.

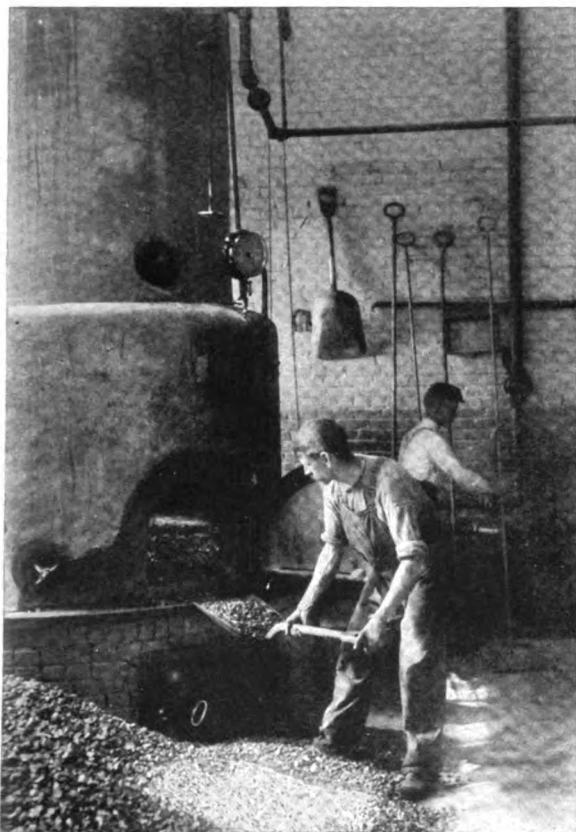


the subjects have relapsed into unconscious poses, when the real exposure is made; of course, this requires good strong light, as the exposure must be instantaneous.

For all the different phases of photography I have covered in this and the previous articles, a first-class 5x7 folding hand camera, with a long extension bellows, the necessary rising and falling front-board on which the lens is placed, and a thoroughly good lens—an expensive one, if you can afford it, but always a double, not a single lens—will suit your every need. Little accessories such as a spirit level and brilliant finder attached to the camera make the work easier.

A tripod, not too heavy, but yet rigid enough to withstand the wind, a black rubber or velvet focussing cloth and a case to hold the plate holders will complete the outfit, which together can be had for as low as twenty-five dollars or as high as one hundred and fifty dollars.

Use always the best plates you can afford; they are

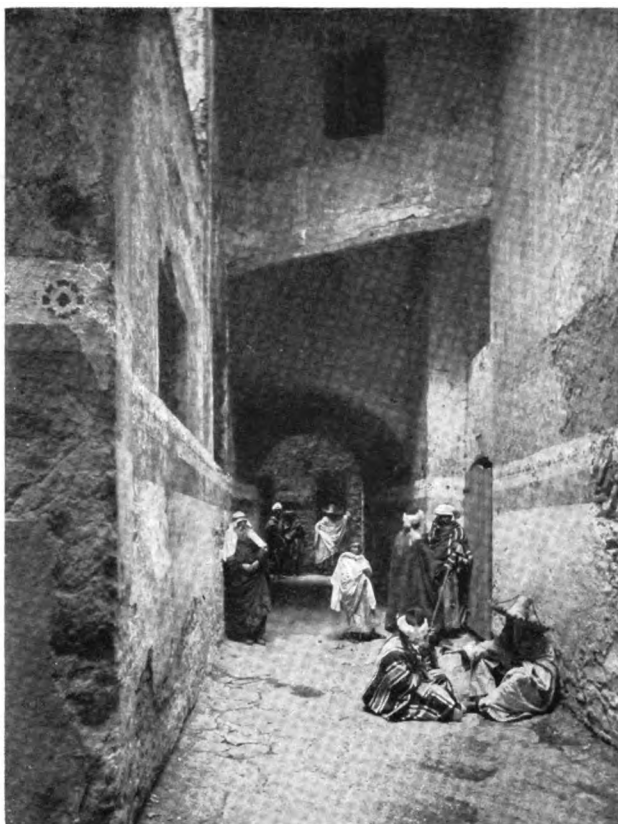


THE STOKER.

By C. Wolff.

the cheapest in the end, and do not waste them by useless exposures. Common-sense and patience are the essential factors for success in photography. When those have been acquired, the rest will come easy. A practice should be made of reading all photographic literature obtainable. Magazines devoted to the subject there are in plenty, some good and some bad, as in everything else, but in all you will find valuable lessons in technique and hints by expert workers. Never be afraid of knowing too much about photography; you never can and never will as it is a progressive art and methods change from year to year.

The rules I have given in the article devoted to landscape, of course hold good



A STREET IN BAGDAD.

By Alinari.

here for outdoor subjects, with the figures—or at least the principal ones—in the foreground, but not necessarily in the middle. In indoor grouping, the rules for portrait work will apply, account being taken that with two or more figures the light must be correspondingly increased and rearranged.

This paper concludes the present series on pictorial photography in its most practical phases. In the pictures shown I have generally limited myself to the work of those whose reputation as amateur photographers stands high, for it is from the work of the successful that the beginner learns most. Many of the photographs reproduced are as unlike



A NAPLES BEGGAR.

By Sommer.

photographs—as the beginner understands them—as they well can be. Unless undertaken for a scientific or an educational purpose, the amateur should remember that the camera and the negative are not themselves the end, but simply a means to an end. If you take a brush full of paint and smear it on a canvas, you have a certain result, but not a picture. So, with the camera; you expose a plate and get a negative from which you can make a print. That is usually the end, so far as the careless worker is concerned. But awaken the artistic sense of the photographer, and in his hands then the negative becomes but the first step toward the final picture. A landscape negative lacking atmosphere and distance, and a portrait negative harsh and uneven, are but too easily obtained; and these faults accentuate themselves in the print. But with suitable methods of printing, masking, using screens of tissue paper, sunning here and there, and in numberless other ways, these faults can be eliminated. These methods of manipulation and after treatment, as it is sometimes called, come under the head of “technique,” and I have not attempted to touch on them, as justice cannot be done to both technique and the theory and practice of pictorial photography in the short articles necessitated here.

Regarding the pictures used, I might add that I have seldom found a direct print from the negative worth using

as an illustration of what I have wished to show in these articles.

A print direct from the negative seldom gives what the author is striving for, as regards feeling or atmosphere, nor has it generally the individuality which is lent to it by its author by subsequent manipulations. I have endeavored to show, throughout, the higher aim of the photographic art, to prove that not alone is a personal pleasure to be derived from the making of pictures, but also that in pictorial photography there is an inestimable educational value.

Mere button pressing has tended for years to keep photography far below the place where it really belongs among the pictorial arts, but the work of men and women like Stieglitz, Eugene, Steichen and Käsebier, who are first of all artists by instinct and training and then photographers, has, however,

altered all this. That photography can be employed as a means of artistic expression has been amply proved by the success of Edward Steichen in having some of his photographs accepted this year at the Champs de Mars Salon at Paris, the foremost of the year's art exhibitions. True, his pictures were finally passed by members of the jury as engravings (they were loath to admit that photography could be an art); but the fact remains that photography has at last, by efforts of just such men and women as these whose pictures I have used, taken its place among the fine arts.



ARAB WARRIOR.

By Bonfils.



A BLACK FOREST SPINNER

By Alfred Stieglitz.



PEELING APPLES.

By L. C. Randall.



BORDER FOR BEDSPREAD. REPRODUCED FROM THE ORIGINAL AND DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."





SPRAYS FOR POWDERING BEDSPREAD. DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."



# Fancy Stitches and Embroideries

BY EMMA HAYWOOD

[MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.]

## DESIGNS FOR A BEDSPREAD.



THE SUBJECT of our art needlework illustrations for this month is a bedspread. The colored plate gives the border, a simple yet graceful repeat of a group of clover leaves with conventionalized scroll-like stems connecting the several groups making up the required length. The nature of the completed design renders it an easy matter to make a spread of any given size, either for a double or a single bed.

The border is necessarily of reduced size in the present reproduction, but the plate at the back of it shows in working size the sprays of clover leaves and blossom for powdering at intervals over the entire spread. The leaves in the border, of course, correspond in size, the border being made fully ten inches in depth when finished. It should be edged with a narrow but heavy lace. A crocheted lace made with red linen thread to match the embroidery would look very appropriate, but white is equally suitable.

The design for the centre is a wreath measuring eleven inches in diameter, working size. This is likewise composed of clover leaves and blossoms to correspond with the powderings and border. The powderings may be near together or scattered; in each case the effect is pleasing, although the more powderings there are the richer will be the result. The sprays illustrated must, of course, be alternated, also placed at different angles on the spread, to avoid monotony. A sketch of the wreath is illustrated on this page. The wreath can be omitted if desired, the powderings only being worked all over the spread, but a centre-piece gives a more finished appearance to the design.

As to the material upon which to work, there is quite a choice in goods of the necessary width both in cotton and linen. There is also a silk-faced material in art shades, known as counterpane goods, that is most attractive for the purpose. In colors it is made seventy-two inches wide, in white eighty-four inches wide; the price is quite moderate in view of the quality of the material. It is sufficiently heavy to lay well and is also very durable. In the event of using a spread constantly or requiring a lighter weight it will be advisable to choose cotton or linen goods that will launder well.

The border can be worked directly on the spread or on a separate strip, and joined to the main piece when completed with a heading in some fancy stitch, such as coral or double feather-stitch. The central wreath must first be placed in position, then the powderings arranged around it; if the border is to be worked on the goods without a join, that also

must be stamped or traced on before the sprays are added, in order properly to equalize the spaces allowed between them. As a matter of convenience in working, it is a decided advantage to make the border separately.

The colored example reproduced from the actual needlework is on coarse, soft linen worked with mercerized twisted thread. This thread washes beautifully and looks so like silk that a casual observer would never imagine that it was anything else. It comes in different sizes, but the coarsest has been used in this instance. It is somewhat heavier than twisted embroidery silk and closely resembles it in texture. Mercerized thread can by no means take the place of silk for the finer kinds of embroidery, but for the piece under consideration it is eminently suited, especially if economy need be considered, as mercerized thread costs much less than the best silk and is said to be equally fast in color when passed through the ordeal of washing.

The treatment employed in executing the work gets over

the ground quickly, the leaves being only outlined in long-and-short stitch, leaving a space in the centre that is filled sufficiently by accentuating the veining with the red thread selected for the stems. The ornamental stems are worked with a double row of German knot-stitch, sometimes known as snail trail, which is specially adapted for coarse thread. It is made by holding the thread down under the thumb of the left hand and picking up a stitch under it through the linen at right angles with the thread held down. Repeat at short distances; this makes knots with an interval between. Take care when working a second row to make the knot between the knots in the previous row. This stitch is superior to any other for coarse outline work, having a raised appearance that is rich in



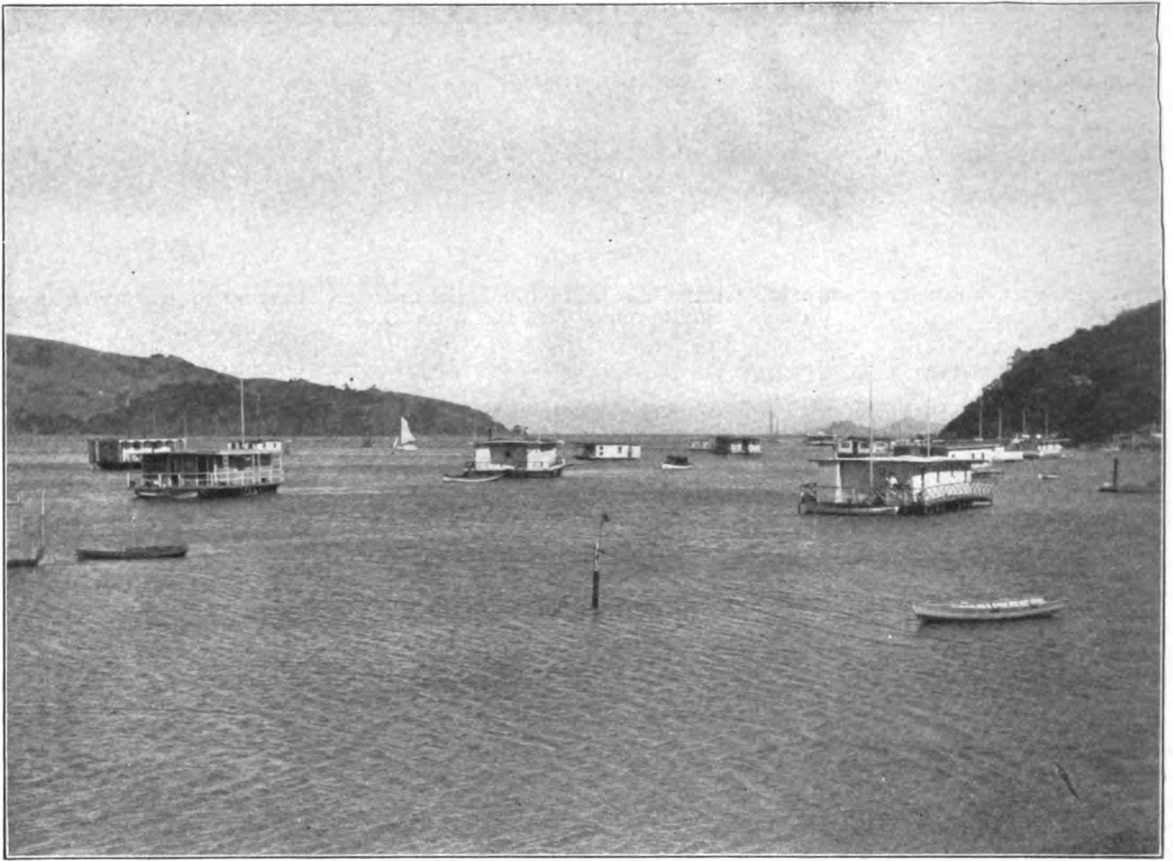
WREATH FOR CENTRE.

effect and stands out well from the background.

A word as to the method of working the clover for this design. It is not intended to be solid but is worked with the red thread exactly as it is pictured. Each petal is made with two strokes of the needle, care being taken to keep them a little apart at the base and one stitch being allowed to be slightly longer than the other at the tip, slanting a little over the under stitch so as to make the point sharp.

Only the two colorings should be used throughout. Any desired combination, however, can be selected to suit the coloring of the room for which the spread is intended; for instance, blue and golden-brown mingle well, or pink and olive green; heliotrope also goes well with olive green.

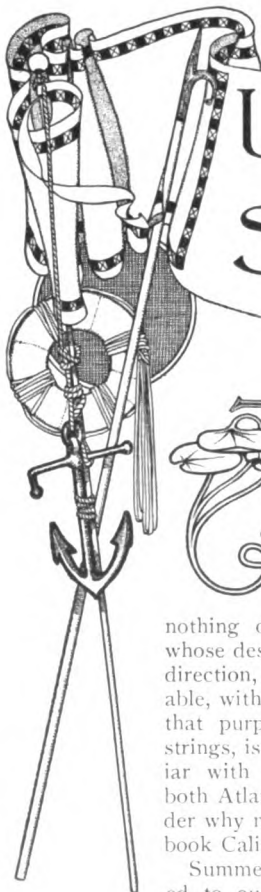
It might be suggested that the border not quite so much enlarged would make an excellent edging for a table-cloth. The sprays might be used also for folio blotters, wall pockets and other decorative trifles, while the wreath would make a pretty centre for a baby-carriage blanket or a cot quilt.



ARKTOWN, NEAR BELVEDERE, CALIFORNIA.

# Unconventionality in Summer Homes

By Laura B. Starr



THE PROBLEM of where and how to live comfortably and economically during the Summer months is annually left unsolved with the great mass of city folk. Children and delicate people must be taken away from the scorching heat of the city, to say nothing of other members of the family whose desires would lead them in the same direction, but where to go and be comfortable, without exceeding the budget set for that purpose by the holder of the purse strings, is the question. Being fairly familiar with the mountain and coast resorts, both Atlantic and Pacific, I am led to wonder why more will not take a leaf out of the book California has spread so invitingly.

Summer in California is particularly adapted to outdoor life: for months at a time there is not a drop of rain, and *al fresco* affairs may be planned with absolute assurance that unfavorable weather will not intervene. Camping out is such an easy and economical way of spending the Summer that hundreds of fam-

ilies leave the cities and spend the whole season in the open. Tents or rough shacks are used for sleeping apartments, while the remaining routine of daily life is carried on literally under the open sky. The kitchen stove, with a few lengths of pipe, is set up in a convenient, shady spot, apart from the dining and drawing rooms, which are changed each day according to the sun. Some people do not take a stove but use a camp-fire and kettle, but as there is always danger of setting the woods ablaze, a stove is safer and more convenient. Cupboards are improvised from packing-boxes, with a strip of calico for curtain, and a trestle table smaller than the dining table is arranged for the use of the cook, the only servant taken. There is abundant food to be had by the skilful use of the rod, and the out-of-door life and unusual exercise bring back many a long lost appetite.

Two or three families usually camp together, sharing the expense of the cuisine and dividing the labor. When it is impossible for the men to leave business for any length of time, the camps are selected near enough to the city for them to make week-end visits, laden with boxes and baskets.

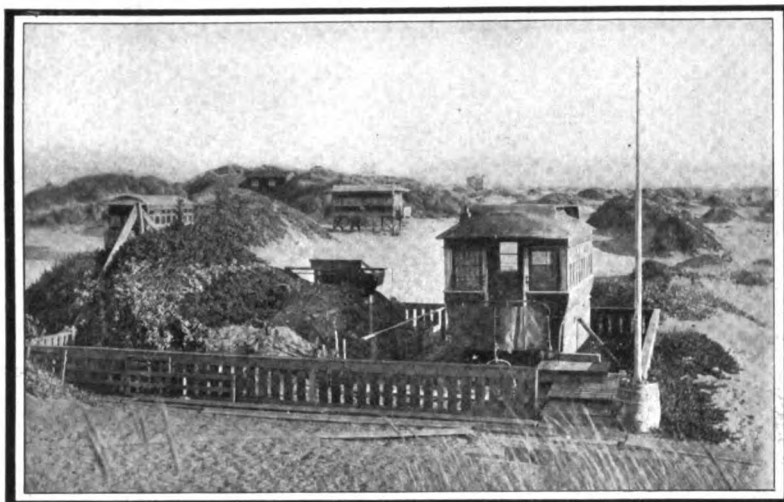
Camping in the mountains or country woods should be much more common than it is. Perhaps now that the doctors are curing consumption and other ills by open-air treatment, it will become more popular. The heavy rains and thunder-showers that are a part of the eastern Summers are

the greatest obstacles to comfort, but the unpleasantness of these may be overcome by using the army tents or making water-tight shacks. If expense need not to be considered, one may camp out in the palatial way Mrs. Phoebe Hearst does when she spends the Summer in California. Ten or a dozen tents, according to the number of her guests, are set up and furnished with pretty cottage furniture. A corps of servants is taken from the house on Nob Hill, and all the comfort and luxury of modern life are provided, with the incomparable blessing of California climate in addition.

Whether or not the man who built the first houseboat in California thought it resembled the one which Noah constructed, he called it "The

kitchen partitioned off at one end. It was a bachelor ark, to which the owners thereof bade their guests weekly welcome. The idea was proved delightfully successful. The ladies especially took to it, and the following season saw several both double and single arks floating on the waters of the bay, and now Arktown is a popular Summer resort.

The double arks consist of two cars, set end to end



CARVILLE.



INTERIOR OF CAR, WITH KITCHEN.

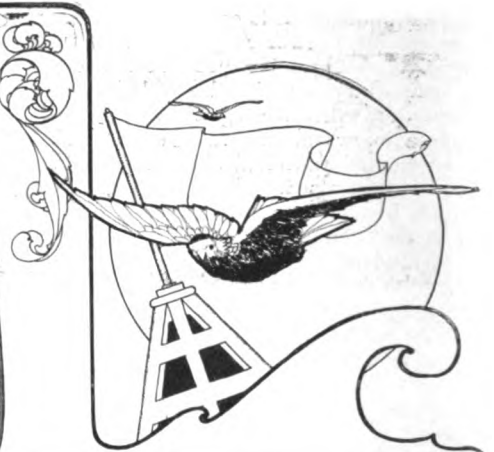
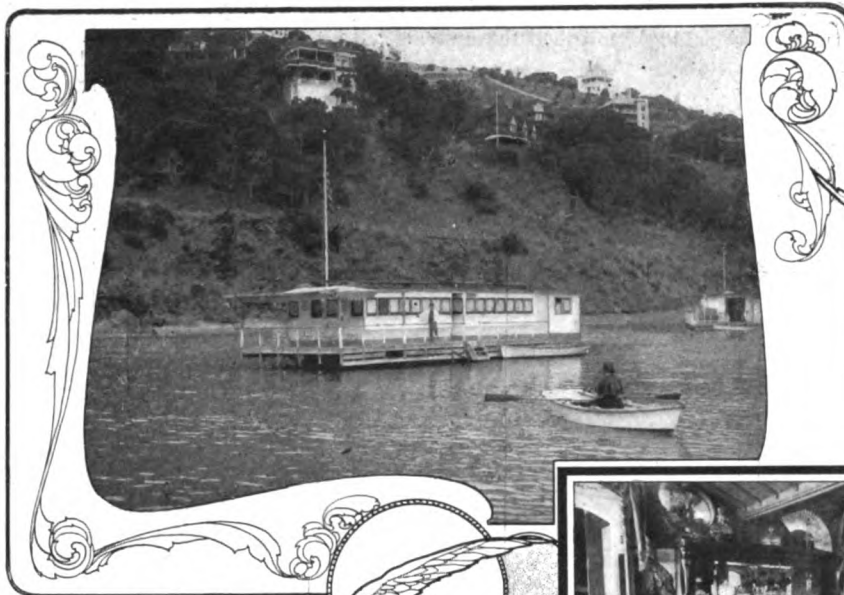


A CORNER IN AN ARK.

Ark," and so many imitators has he had that there is now a number of this kind of craft every Summer in the waters off the town of Belvedere. The little colony is called "Arktown," and the life there is unique. The first ark was made of an abandoned street car, secured to an old scow; the seats were taken out or rearranged for sleeping; folding tables were fastened along the wall and a small

on a flatboat, with an ornamental railing around the outer edge. When more room is needed, or if it is thought desirable to have a separate kitchen, a little lean-to is built. Now that the ladies have a voice in the matter there is a greater variety in outward appearance and much more of comfort and luxury within than formerly.

The accompanying views of interiors will show how one



THE ARK "NAUTILUS," BUILT WITH STREET CARS.

ark is fitted, and from them may be gathered ideas for a similar habitation. In one end of the car the seat is broadened by a carpenter to the necessary width for a spring mattress or a spring and mattress separate. A valance of cretonne hides the unsightly woodwork and provides a place for putting things out of sight. Portières divide the sleeping-rooms from the sitting and dining rooms. Japanese lanterns, fans and other inexpensive decorative features are lavishly used, the atmosphere and surroundings admitting of a generous use of color.

Several of the bachelor arks are made of old freight cars. These are really more roomy than the street cars, but they need more fitting up. The walls and ceiling are covered with inexpensive, high-colored cotton fabric from India, precluding the use of pictures or other ornamentation. Springs and mattresses as well as tables are laid on trestles, and camp stools and office chairs, with a few "kick-shaws," as one of the bachelors expressed it, make up the remainder of the furniture. Windows are cut where desired, and a lamp swings from the centre of the ceiling.

Each ark raises a flagstaff and owns a felucca with which to pay visits and make foraging excursions. The butcher and the baker send for goods and deliver goods in a small rowboat, and altogether life is as comfortable and easy as want of form and ceremony can make it.

Curiously enough, this little colony has been able to keep to its original intention of not becoming "fashionable." Artists and literary folk comprise the greater part of the families.

Another unique California settlement is called "Carville." It is situated out among the sand-dunes along the bay, amidst great banks of purple and yellow lupine, still within sight and sound of the tide-waves as they come thundering in and gliding swiftly out. Again street cars make the framework of the houses. Some are set on piles; others are secured to platforms, but one and all have the advantage of being movable at the will of the owner and at small cost. The interiors are fitted according to the taste of individual owners, and, considering the circumscribed space, it is astonishing what a variety is found and how homelike the cars look.

Occasionally in crossing the prairie or riding through a new country I have seen an abandoned car used as a station or as a home for the station-master and have thought of its possibilities in the way of decoration and comfort.



A CORNER IN AN ARK MADE WITH TWO CARS.

One well remembered was used as a temporary station on the Canadian Pacific Railroad. It was covered with flowering vines, and the bit of carpet with table and chair that could be seen from the door looked inviting and cosy.

For several years the railway branch of the Young Men's Christian Association has had its home in "Car 238," at Mott Haven, N. Y. At first there was only a single car, fitted up as a reading-room, but later a sleeping-car, a dining-car and a chapel car were added.

There are always times when the street railways have cars to dispose of, and there are places about every city where owners of farms would rent a piece of land at a nominal price for a "Carville" colony. And there are rivers and bays innumerable where arks might float tax and rent free.

I cannot think why more people do not seek such comfort as the English enjoy in their houseboats on the Thames, unless it is that the average American has not the same idea of comfort. The individual Englishman is apt to think more of his comfort than he does of the look of things, while the average American considers appearance first and then takes what comfort he may with it. The great clumsy, unartistic houseboat of the Thames, with its rows of potted plants set along the roof's edge, is roomy and comfortable, although it may not be particularly pretty to look at.

There are several magnificent houseboats belonging to the cottagers on the St. Lawrence at the Thousand Islands. One could spend an ideal Summer on them, but as a rule they are used only for fishing excursions and the like. House-boats, could be built for a fraction of the cost of these; and where there are not rivers and bays where life under such a roof would be delightful? I remember reading a fascinating description of a Summer spent in an old canal-boat by a company of artists. A houseboat has the advantage of room and ventilation, but that need not deter one from leading the same free and easy life that was afforded by the canal-boat.





No. 25.—COMETS, CALUMETS, SNAP-FIRES, PINWHEELS, ETC., FOR FOURTH OF JULY

By LINA BEARD, One of the Authors of "The American Girl's Handy Book"

You can begin the fun early in the morning of the Fourth and play with these fireworks the entire day. There is no need of waiting all the long hours until dark before seeing the sparks fly. These fireworks, however, cannot be purchased; they are not found in stores, so you may have the satisfaction of manufacturing them yourself. Just wait until you make the rushing comet and send it flying through the air with its long tail sweeping out behind!

A rubber ball about three inches in diameter will make a good comet's head (Fig. 1). Cut two strips of bright-red tissue paper, each four inches wide, the entire length of the sheet, and paste the two pieces together, forming a long paper ribbon (Fig. 2), fold this once near the centre (Fig. 3); fold again, bringing the lower folded end up to the first end (Fig. 4), then cut the tissue in a fringe, making the strands half an inch wide; begin at the folded end and cut through all the layers up to the single layer of paper (Fig. 5). Unfold and you will have

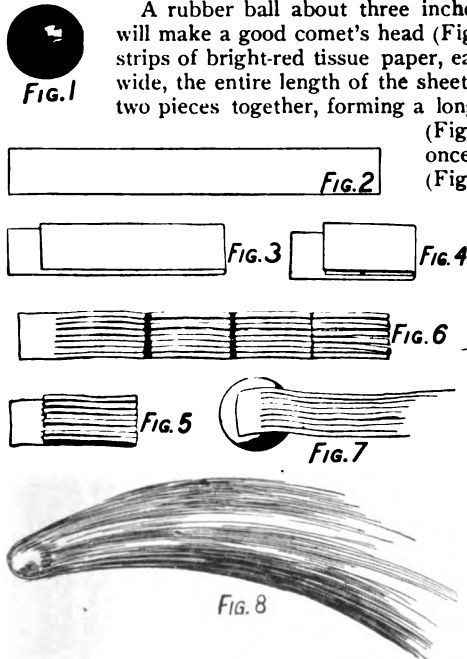
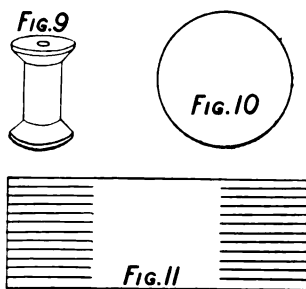
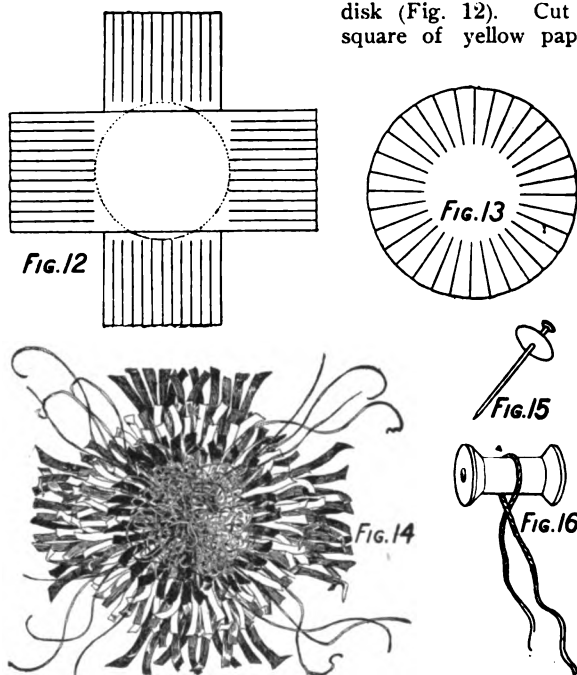


Fig. 6. Fasten this tail on the ball with strong paste (Fig. 7). In the same manner cut another long fringe of bright-blue tissue paper; fasten it on the ball partly beyond and partly overlapping the red paper. Make a third fringe of orange-colored tissue paper and glue that also on the comet's head. Gather up the tail carefully so it will not tangle and set the ball aside until it is perfectly dry; then run out in the sunshine with the comet in your arms and throw it up as far as you can toward the blue sky. The comet will look gorgeous sailing through the air. When it comes down, take the ball up again and throw it as far in front of you as possible. Away it will speed with a flutter and a dash, a long, brilliant streak of color (Fig. 8). The tail of the comet can be made longer by using three instead of two lengths of the paper.

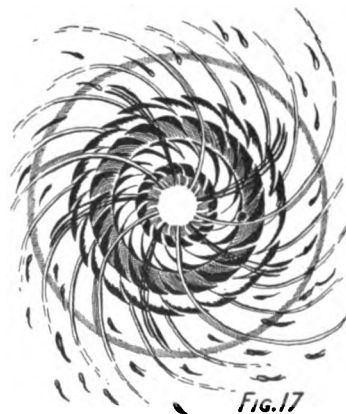
Now we will make the



fiery pinwheel. Find a large-sized empty spool (Fig. 9) for a foundation; then cut a circular pasteboard disk four inches in diameter for the back of the pinwheel (Fig. 10). Make blue fire of strips of fringed-out bright-blue paper (Fig. 11) and paste them on the disk (Fig. 12). Cut a square of yellow paper



fringed around the edges for the yellow fire and fasten it over the blue fire. Make red fire of a circle of fringed red paper (Fig. 13) a trifle smaller than the yellow, that the yellow fire may be seen surrounding the red and the blue stand out beyond the yellow. Each succeeding layer of fire must be smaller, though not necessarily of the same shape as the last. The uneven, straggling ends add to the effect when the pinwheel is in motion. Let the last two papers be white and green and on the top fasten irregular lengths of the thread-like tinsel left from your Christmas tree decorations. Do not bunch it too much; have the tinsel string out long in various directions, so it will look like dropping flying sparks when you fire off the pinwheel. If you have



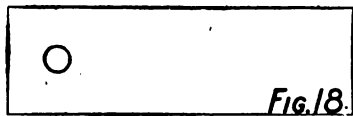


Fig. 18.

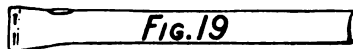


Fig. 19

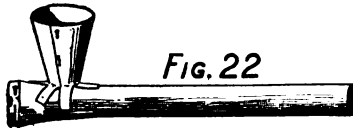


Fig. 22

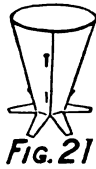


Fig. 21

no tinsel, finely cut gold paper fringe may take its place. Paste the back of the pinwheel securely on one end of the empty spool. When finished it should resemble Fig. 14. Select a strong wire nail and push it through a small disk of inked pasteboard (Fig. 15); bring the pasteboard up close to the head of the nail, then pierce the pinwheel in the centre and run the nail through both wheel and spool. The little black card-board prevents the pinwheel from slipping off the nail. After the firework has dried, hammer it up on the fence and set it off by means of a strong string placed over the spool with the ends crossed (Fig. 16). By holding the two ends of the string, one in each hand and rapidly pulling first one, then the other, the pinwheel

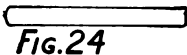


Fig. 24

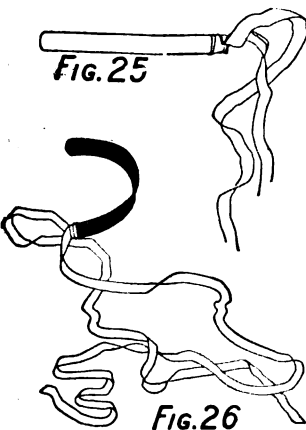


Fig. 25

will revolve so fast that it might be mistaken for one of actual fire, but unlike the real one there is no likelihood of the paper wheel turning black and falling to the ground. Yours will spin as long and as often as you like, losing none of its brilliancy (Fig. 17).

The sparkling calumet is fascinating. Its bright sparks fly up and out in every direction all over your head, hair and clothing, but they do no harm. Take a strip of stiff paper three and a half inches wide and eleven inches long; cut a hole in one end (Fig. 18) and paste the two lengthwise edges together, forming a hollow tube; then pin up the open end nearest the hole (Fig. 19). Cut Fig. 20, making it about four inches across at the widest point; slash the lower edge and pin this pipe bowl in funnel shape by bringing the two sides together (Fig. 21), fastening it on the tube over the hole in the top. Glue the flaps down on the pipe stem (Fig. 22). Half-fill the pipe bowl with brilliantly colored bits of paper, including scraps of gold and silver tinsel cut very small. In this way pieces too small for anything else may be utilized. Make a good supply, so that you can fire off the calumet many times. Place the open end of the tube to your lips and blow (Fig. 23).

If you can find a side steel taken from a dress stay, use it for a snap-fire; bend the ends together until it breaks at the centre (Fig. 24). On the broken end of one piece paste two gay tissue paper streamers (Fig. 25). To fire it, hold the firework in an upright position, streamers downward, the papered end between the thumb and forefinger of the left hand and the upper end



Fig. 20



Fig. 23

hold with the thumb and forefinger of the right hand. Bend the snap-fire as in Fig. 26. Suddenly let go with the right hand, then an instant later with the left, and see the firework spring up high in the air, carrying its gay trimmings with it.

The paper skyrocket rivals a real one in brilliancy and is much easier to fire. Make the rocket of a hollow stick—a bamboo handle from a Japanese fan or parasol or an old dried sunflower stalk will do—and cut the stick about seven inches long. Near one end tie on firmly a stout rubber band (Fig. 27). The stick of the skyrocket should be strong and slender and about twelve inches in length. Have it small enough around to slide readily through the hollow sunflower stalk. Fasten many gay-colored streamers of tissue paper on one end, making them fully a yard in length. When all is ready, place the stick with streamers uppermost in the tube, draw back the rubber band with the stick (Fig. 28) and fire (Fig. 29). The skyrocket goes like an arrow through the air, carrying a stream of paper fire in its wake. You must be careful not to aim it in a direction where it will strike anybody.

Your pistol may be made of any firm, strong, hollow cylinder. A slender pasteboard mailing tube, or a stick of bamboo, or a section of some shrub from which you can push the pith, leaving a hollow case, will answer the purpose. Have the hollow stick about eight inches long, and for a ramrod cut a smooth, round stick an inch or two longer.

Be sure that the ramrod slides readily through the tube while fitting snugly. Fig. 30 shows the ramrod in the pistol. Get a large raw potato and cut off several thick slices to use for bullets. Punch a slice with one end of the pistol, then with the other, leaving the potato bullets in it exactly as they came from the slice. When you are ready to fire, place the ramrod against the bullet in one end of the pistol and suddenly push the ramrod with force through the tube, sending the first

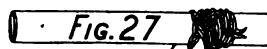


Fig. 27



Fig. 28

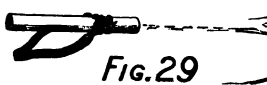


Fig. 29

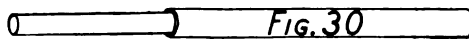


Fig. 30

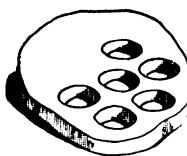


Fig. 31

bullet flying, and as it leaves the pistol a loud report will follow. Fig. 31 shows the potato slice and the bullets which have been used. Should you be able to find corks which exactly fit the pistol you could use them instead of potato. Fasten each cork to the end of a string and tie the string firmly around the centre of the pistol. Remember that the success of the pistol depends upon keeping the air bottled up tight in the tube by having the bullets fit tight.

If the air is allowed to escape, no report will be heard; the bullets will not pop. But never fear; you will be able to make the pistol; have confidence, patience and care, and your work will turn out well.

Girls will enjoy making some of these fireworks fully as much as the boys, who are always ready and willing to try almost everything. Girls should learn to use their minds and their fingers as well, and by doing so they will become healthier, happier and more helpful than ever.

# Ping Pong

## in Elf-land

Written & Illustrated by J. Cromwell Lawrence



In Foxglove county, Fairyland,  
The elves and fays I understand  
Have welcomed with the greatest glee  
Ping-Pong to their Society.

A toadstool, tall & strong & stable,  
Makes a most perfect Ping-Pong table;  
A web of fine-spun spider's thread  
Across the table taut is spread.

Stout leaves, picked from a berry vine,  
Make bats that are amazing fine;  
While lizard eggs round, soft & white  
Prove better balls than Xylonite.



The Queen Titania tries her luck  
At Ping-Pong with her lover Puck,  
And strives to win the Mascot prize  
A jewel from a toadlet's eyes.

Each happy hit, each skilful stroke,  
A rousing cheer will sure provoke  
From all the audience of elves  
Who in the foxgloves perch themselves.

Deuce! vantage out! - now vantage in!  
Hurrah! Titania's scored a win."  
These cries you hear the whole eve-long  
When elfins Ping & foylets Pong.



# Dimple Cheek and the Brownies

SEVERAL YEARS have passed since we left Dimple Cheek as the nurse and housekeeper, and she has now blossomed out into the beauty of maidenhood. The fun-loving little Brownies watched over her fortunes so constantly that the girl had come to feel their presence even in the daytime. When she was out watching the sheep, on the moor or among the rocky hills, the lonely hours were frequently made pleasant by the companionship of these happy sprites.

One beautiful day a feeling of loneliness came over her like a dark shadow. She was sad, but could not tell the reason. But the Brownies, who were always hovering near when she was troubled, knew what it was.

"You brighten her up a bit," the doctor whispered to Round Eyes, "my services are not needed."

"No," said Round Eyes gleefully; "This is a case of heart longing that a regiment of doctors cannot help."

"Oh, ho!" shouted, the doctor. "I've been suspecting this"; then suddenly he said, "Here comes young Malcolm McGregor, who will be master of McGregor Hall some day."

"What a chance!" cried Big Ears. "I'll just direct him past here, so he'll see Dimples."

As a result of the Brownies' plotting, the horseman galloped toward them, coming to an easy trot as he approached the place where Dimple Cheek was standing, for the girl had naturally risen to look at the rider. As he came closer and saw the girl, he held back an exclamation of astonishment and pulled his horse into a walk, looking at Dimple Cheek with increasing interest as her beautiful form, and her face in its frame of golden locks, came more fully into view. As the girl stood with one hand on the staff, the other resting lightly upon her hip, she was a picture to delight the eye of an artist, and Malcolm McGregor gazed at her with amazement mingled with admiration.

Dimple Cheek's feeling of curiosity in watching the oncoming horseman had given way to one of pleasure at his handsome appearance and manly bearing, and she continued to look until their eyes met; then she

blushed deeply, her eyes fell in embarrassment and, quickly turning, she walked away as the young man rode on.

After he had gone some distance, the road took him to a lower level, and he urged his horse to a gallop. Dimple Cheek watched him eagerly as he passed into the distance; but a moment later she cried aloud and reached out her arms impulsively as though to protect him; for she saw the horse suddenly spring aside, frightened at some object, and the rider, taken unaware, thrown violently to the ground.

As Dimples ran to him and stooped down, unconscious of the Brownies, she could see Malcolm breathe, but the blood trickling over his lips frightened her.

"I must get him to the house," she cried, "and give him some water and run for the doctor." The house was not far away, and it was all down hill, so putting forth all her strength she, with the assistance of the invisible Brownies, dragged the young man to it and laid him on a bed.

When Malcolm at length opened his eyes he found Dimple Cheek bending over him. "Ah, yes, I remember now," he began slowly, "I saw you on the hillside, and as I rode on, thinking who you might be, the horse shied suddenly—and now," he added, with a deep sigh, "I shall find out who you are."

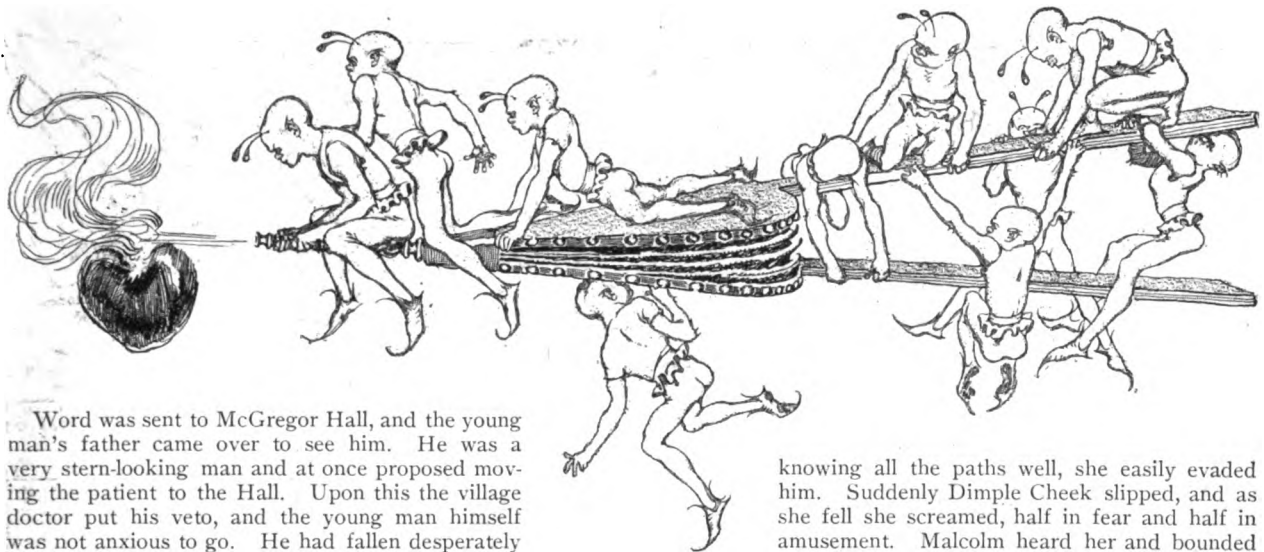
"I'm Donald's daughter," replied Dimple Cheek, "and I watch the sheep now instead of staying at home."

"You have saved my life, without doubt," exclaimed Malcolm. He reached out a hand to her, and although it pained him so that he nearly cried out, when she placed her hand in it, he would not withdraw it; and when she said: "Oh, I couldn't bear to see you lie there in the road," he couldn't help squeezing her fingers just a little in gratitude; though the effort sent twinges of pain up his arm to the shoulder.

Donald at this moment entered, and at his surprised inquiries Dimple Cheek related the story of the accident. Donald, after talking with Malcolm, thought his shoulder blade must be broken, and Dimple Cheek hurried to the village to call a doctor, who quickly came and found the injury to be a sprain and dislocation. He bandaged Malcolm well, and told him he must remain quiet for a couple of days.







Word was sent to McGregor Hall, and the young man's father came over to see him. He was a very stern-looking man and at once proposed moving the patient to the Hall. Upon this the village doctor put his veto, and the young man himself was not anxious to go. He had fallen desperately in love with the shepherdess, who now also showed herself an excellent nurse; and as she busied herself about the house he had observed many of her virtues; not the least of which was that of being an excellent cook.

A few days after he was taken away, Malcolm, sufficiently recovered to be out, found his way up the hillside where Dimple Cheek was tending the sheep, and after this his visits became frequent. Donald noticed that Dimples was putting on her Sunday gown during the week days, and smiled and shook his head as he muttered: "Ah, well! Dimples is a good girl; she deserves a lord or an angel for a husband. Malcolm is a good boy, too," he went on. "I think it will all come right."

Meantime Malcolm had learned from Dimple Cheek herself the story of her life, and Donald, the minister and school-teacher had praised her virtues. The young man for some days had been trying to get up courage to ask her to be his wife, but something always happened to prevent it.

Malcolm's hesitation rather displeased the Brownies and one day Big Ears said to the others, "I'm getting tired of this business! This cooing and billing is all very well, but why doesn't the boy speak out?"

"I'll tell you!" suddenly ejaculated Big Ears. "I've an idea!" A moment later the whole band of Brownies was gliding swiftly over to the rocky slope on the hillside where Dimple Cheek was found with Malcolm McGregor for her companion.

Big Ears whispered to the young man, who said: "Dimple Cheek, I'd like to be a shepherd myself." Round Eyes was whispering to Dimple Cheek when she replied laughingly:

"Wouldn't you make a fine-looking shepherd! Here, take the staff and let me see you!" she said archly.

As he took the staff Dimple clapped her hands and said: "How fine! But you never would find a lost sheep."

"You try me once," he cried. "Now, I'll be the shepherd and you the lost sheep."

"Good, but you must give me a minute the start," answered the girl. With that she ran swiftly behind the rocks and darted off for the woods. Soon Malcolm started in pursuit, but no trace of the girl was visible. Presently, as he stood for a moment undecided what to do, a mocking "Ba-a-a-a" came from behind a clump of bushes in the distance, and with a shout he sprang forward in pursuit.

Malcolm was a swift runner, and he soon spied Dimple Cheek among the trees. But she, too, was fleet-footed, and

knowing all the paths well, she easily evaded him. Suddenly Dimple Cheek slipped, and as she fell she screamed, half in fear and half in amusement. Malcolm heard her and bounded forward in the direction of the sound. Dimple Cheek quickly sprang up and seeing Malcolm coming rapidly toward her, in a spirit of mischief, jumped behind the fallen trunk of a tree and crouched down out of sight like a naughty sheep hiding from its master.

Malcolm jumped over the log, shouting, "Now, don't you think I could make a pretty good shepherd?"

"You found the sheep, surely," replied Dimples, and continued roguishly, "why don't you come and carry it home?"

"I *will* come and carry you home, Dimple Cheek, if—you'll let me be your shepherd always," exclaimed Malcolm, hardly knowing what he said.

"Oh!" said Dimple Cheek, looking more serious, "that's different." And then archly; "I don't think I should want to be the lost lamb forever."

"I shall never get up until you say I may be your shepherd for life," said Malcolm resolutely. "You know I love you with all my heart. Don't you love me?"

"Yes," murmured Dimple.

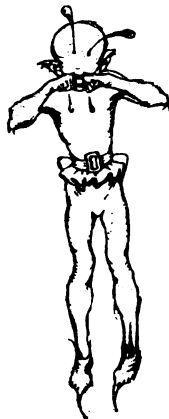
Soon after, through an accident to his father in the hunting field, Malcolm came into possession of the great estate and of the lodge. The wedding day of the new master of McGregor Hall with Dimple Cheek was then announced.

As the day for the ceremony approached there was unusual excitement among the Brownie band. The doctor said: "We must have a parting dance with our Queen," and something like a tear glistened in his eyes.

"Yes," said Round Eyes, "we must give her a royal send-off." So it happened that the night before the wedding the Brownies carried Dimple Cheek off to their meeting place and they had the jolliest dance imaginable.

The night was entrancing; the full moon shone in a cloudless sky. On the lake the rays danced bewitchingly, and, as the nymphs from the brooks came softly forward, gracefully bowing to Dimple Cheek and gliding onward to take a little Brownie for a partner, the maid was delighted beyond measure. It seemed to Dimple Cheek that she was again a little girl; and so, when the doctor, Big Ears and Round Eyes asked her hand in the dance, she whirled away alternately with each one.

In the midst of the revelry the distant crowing of a cock was heard, and Dimple Cheek felt herself suddenly transported to her chamber, where she greeted the morning sun as it shone brightly in at the window, and exclaimed, "Oh, this is my wedding day! What a funny dream I've had."





# Dimple-check and the Brownies Dance

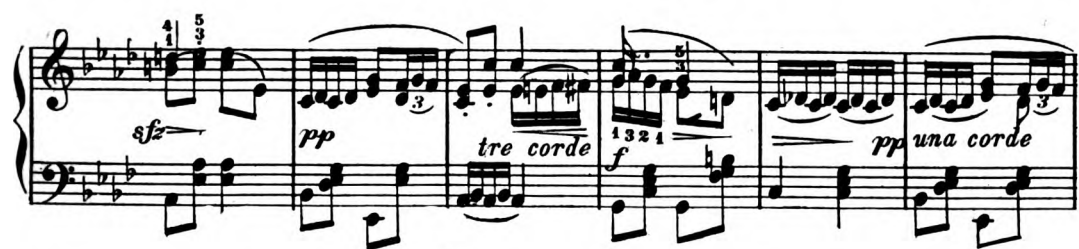
Allegro Moderato

Silas G. Pratt



118

From "The Brownie Song Book."



The D.C. may be played an octave higher with good effect

# Warm Weather Salads

By Anna W Morrison

Three several salads have I sacrificed.

Bedew'd with precious oil and vinegar:

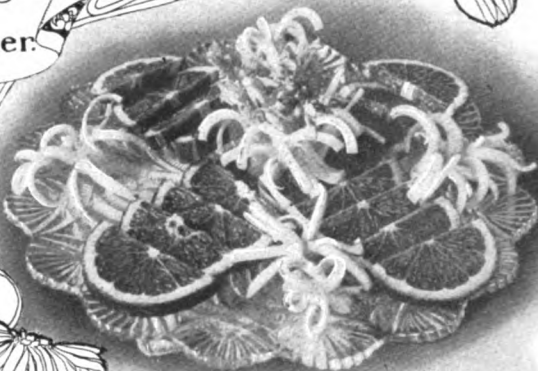
— Beaumont and Fletcher.



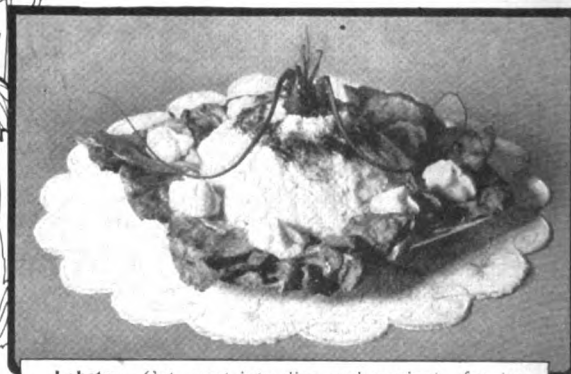
**Green.**—Mix peppergrass, endive, sandfere, mustard pods and sorrel together. Place them in a deep salad bowl. Make a dressing by mixing four tablespoons of French or Italian salad oil, one each of tarragon vinegar and lemon juice and half a teaspoon of celery salt; sprinkle the dressing over just before serving.



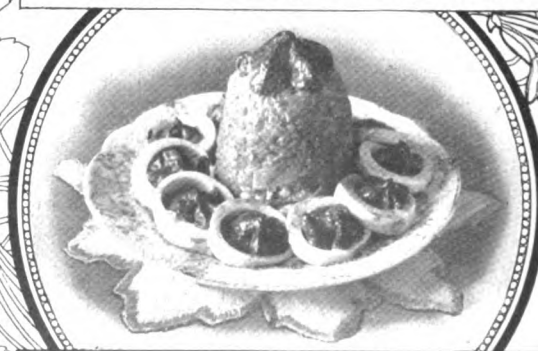
**Potato and Nut.**—Three cups of cooked potato balls, one cup of English walnut meats carefully shelled, half a cup of boiled cream dressing and half a teaspoon of grated onion; toss all together; heap into a dish lined with crisp watercress. Prepare the salad several hours before wanted, so that the dressing will permeate.



**Orange and Celery.**—Cut fruit into thin slices; then halve; arrange on a low dish with curled celery; pour over a dressing made by pouring one cup of hot honey over three well-beaten yolks; beat until cold; then add the juice of half a lemon. If the fruit is tart, omit lemon juice and, if liked, add a tablespoon of sherry.



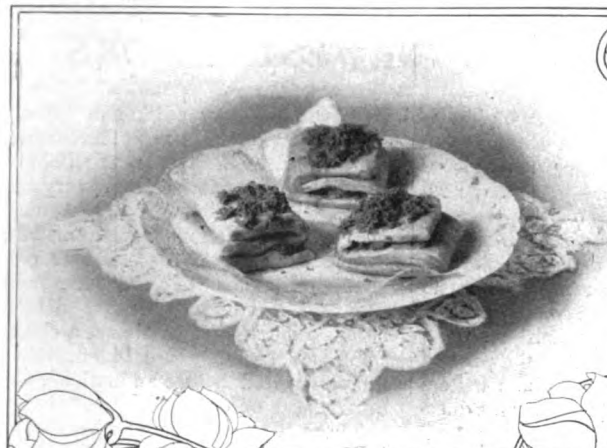
**Lobster.**—Cut meat into dice and marinate for two hours; arrange lettuce on dish and mound the meat on this with half a cup of tender celery cut thin; cover with mayonnaise, in which fold a cup of whipped cream; sift the dried coral over; place head of lobster in centre; press stars through pastry bag about base.



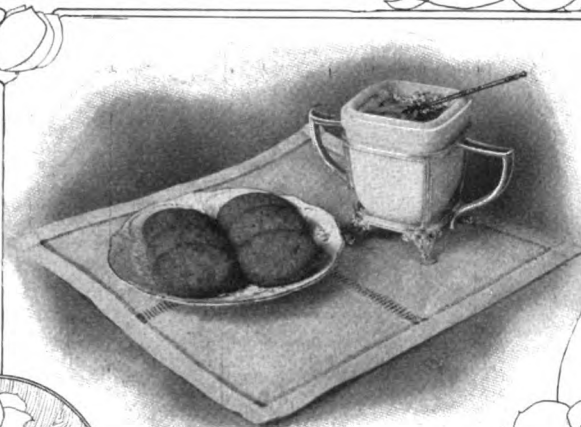
**Spinach.**—Cook one-fourth of a peck of spinach, chop very fine with six hard-boiled-egg yolks, half a teaspoon of salt, a dash of white pepper, a tablespoon each of butter and vinegar; press into cups; unmould cold on plates; dispose about base egg-white rings; press a star of mayonnaise in each and on top.



# Cheese Dishes to Serve with Salads



**Cheese à la Romaine.**—Cream 2 tablespoons of butter; add yolks of 2 eggs, white of 1,  $\frac{3}{4}$  tablespoons of rich, grated cheese,  $\frac{1}{4}$  teaspoon salt, pinch of paprika; roll puff paste  $\frac{1}{4}$  inch thick; spread with paste; double and roll again; cut into narrow strips; fold three times and bake; sprinkle with grated cheese; serve warm.



**Cheese Wafers.**—Cook four tablespoons of cornstarch in two tablespoons of melted butter, with a pinch of salt; add slowly one cup of milk; when smooth add the beaten yolks of two eggs, two tablespoons of grated Swiss cheese, a dash of paprika; spread on tins; cool; cut into circles and brown delicately.



**Cheese Balls.**—Mix one and one-quarter cup of grated cheese, one-fourth teaspoon of salt, a speck of cayenne, one tablespoon of flour, the stiffly beaten whites of three eggs; shape into balls; roll in soda cracker crumbs; fry a delicate brown in deep, hot fat. Cheese balls should be served cold on a china platter.



**Aigrettes.**—Boil half a cup of water, one-fourth of a cup of butter; then sift in half a cup of flour, a pinch of salt and a speck of cayenne; cook until dough cleaves from sides; cool; then add three eggs, one-fourth of a cup of grated Parmesan cheese; drop by teaspoon on oiled paper; bake in a hot oven until light.



**Cheese Twists.**—Mix one cup of flour, half a cup of grated Parmesan cheese, a pinch of cayenne, half a teaspoon of salt and the yolk of one egg; then add enough water to make paste; roll one-fourth of an inch thick; wind around wooden skewers and bake. Serve hot as a cheese course or cold with salad.



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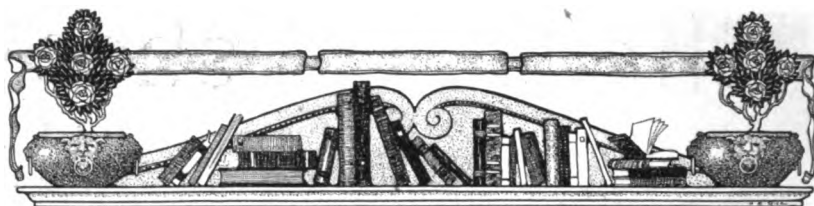
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## AMONG THE NEWEST BOOKS

Is the literary pendulum swinging to the other extreme? From the problem novel with its psychological studies and complex heroines—women whom nobody understands, who do not understand themselves, who are such a mixture of good and bad and the unknown that the reader is uncertain whether to love or hate them—are we coming back to Nature, with the simple, primitive woman as a type? Two books from the pens of two of the most popular woman writers of the day would seem to answer the question in the affirmative. If straws show the way the wind blows, a book, or rather two books, from Mrs. Hodgson Burnett and from Mary Johnston, written on the same lines, undoubtedly show the trend of the literary current. Emily Fox-Seton, from the beginning of *The Making of a Marchioness* to the end of *Lady Walden's Methods*, is as simple-minded, straightforward, uncomplex a creature as can be imagined. Audrey is Miss Johnston's most delightful creation, but neither she nor Emily Fox-Seton is what might be called a normal woman; both have normal bodies, healthy, strong and well developed, but in neither is the mind trained to a normal condition. The normal woman is not one without mentality. Like Miss Johnston's earlier novels, *Audrey* (Houghton, Mifflin & Co.) is a story of Virginia, with the scenes laid in the eighteenth instead of the seventeenth century. Colonel William Byrd of Westover, "the most accomplished and witty Virginian of his time," whose writings have just been published in a *de luxe* edition, is a prominent and most striking figure in the new novel. His daughter Evelyn, the famous beauty, shares with Audrey the star part. No greater contrast can be found than these two women whom Miss Johnston has set over against each other. Evelyn, born and bred in the lap of luxury, celebrated in two continents for her wit and beauty, dignified, dainty and exquisite in every appointment of life, makes an admirable foil for Audrey, the dryad and dream child of Nature—a child whose birth into womanhood is her death, for she is not a woman until she begins to suffer from disillusion and scepticism; and this pain is always the beginning of death agony, let it come soon or late. Marmaduke Howard, a gallant young planter with a European reputation, is a clever creation. The scenes at Bruhen Church and at the Governor's ball are painted with glowing colors. There is not a false note in the whole story.

A little judicious pruning would have

improved the new edition of *Romantic Love and Personal Beauty* (The Macmillan Co.). The main part of the book with its fund of information from every known source and Mr. Finck's logical deductions and generalizations is altogether charming. The author's dissertations on the absurd fashions of a decade and a half ago make an otherwise delightful book—a book that is almost a classic—commonplace; they are like curtain lectures delivered before an audience in the broad light of day.

Those of my readers who have enjoyed the adventures of "The Amateur Crackman" will welcome E. W. Hornung's new book *Raffles* (Charles Scribner's Sons). This gentleman is a most interesting creation; well born, well bred, a graduate of an English public school, he is always the thorough man of the world even when he is engaged in unlawfully abstracting valuables from another's house at dead of night. *Raffles* is a refutation of the statement some writer made not long ago that if a man had perfect manners he would never be immoral. The most hypercritical critic could find no fault with Raffles's manners; no matter what he did he was first of all the polished gentleman. Patriotism and courage were his redeeming features. His bravery in the war and his death in South Africa went far toward his rehabilitation, and readers of the book will regret his taking off, even though this is accomplished in a most effective and artistic manner.

*Sons of the Sword* (McClure, Phillips & Co.) is a Summer novel that will serve to pass an otherwise unoccupied afternoon in the hammock. It is a romance of the Peninsula War in which Margaret L. Wood has given us the old, old picture of Napoleon, with some of his good characteristics and most of his bad ones set forth in the stereotyped manner. It is the Napoleon of half a century ago, before this country was flooded with the last "new find" of the literary antiquarians. Some parts of the book will be tedious to the general reader who does not care to follow the footsteps of two large armies as they journey to and through Spain and France. Mademoiselle Séraphine, otherwise Angela Dillon, daughter of an Irishman living in France, is a pretty little simpleton for the most part, though one must accord her the courage of her virtue and patriotism. Her adventures are related with some skill, the tragic and the humorous being about evenly divided.

*By the Higher Law* (Henry T. Coates & Co.) is a clever novel; a psychological

study worth reading. Julia H. Twells, Jr., has made use of an unsolved problem as the motive for an unusually good story. I use the word unsolved in the sense that probably very few of us have decided whether we would give our ballot to the ayes or noes, were we called upon to cast a deciding vote as to whether the murder of the body, in a fit of passion, or the destruction of a soul by a long and systematic course, were the greater crime. Luckily for the mass of mankind, it is only a theoretical question and one which each one may—nay, must—decide for himself. The evolution of a soul in the woman who had killed her husband under circumstances of great provocation, that would undoubtedly be justifiable in the eyes of the law, makes most interesting reading. There is a polished irony about many of the speeches put into the mouths of the few characters that shows the experienced writer. The book will take a strong hold on the imagination.

Judging from *The New Americans*, (The Macmillan Co.), Alfred Hodderwell will when he has learned to be less didactic, less involved in style, write a book that will deserve a place in the front rank of modern novels. His style is as involved as that of Henry James—without in the least reminding one of him and without the polish that makes the latter's books enjoyable. For instance, what woman would enjoy having a man coming to tea with her, who proceeded to entertain her with a disquisition on political economy, covering two and a half pages, while she was brewing the tea? Cecily apparently enjoyed it, although she paid him back in his own coin, for she was that anomaly among women, a dialectician. The men and women who make up the four unhappy married couples are well enough in their various ways, but they are all like the chemicals in the alchemist's crucible which, when he has made a mistake in quantity or kind, will not fuse. No one is altogether right or altogether wrong, and the reader's sympathies are so evenly divided that finally he becomes exasperated with the whole lot of them.

In *Allin Winfield* (F. W. Buckles & Co.) we find the hero fighting a duel with an accomplished fencer and coming out of the affair creditably, and this after having but a few hours' lessons from Aaron Burr between midnight and morning. George Ethelbert Walsh gets his hero marooned on a pirate ship and later imprisoned in a Cuban dungeon, from which he eventually escapes. He uses his sword with fine practice and to his knowledge of fencing several times owes his life. He is a fine, manly fellow and wins his way in the world by force of his strength of character and love of country. The author gives interesting pictures of life in Boston when it was the harbor of the New World and America's marine the greatest in the world.

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## THE NEWEST BOOKS

(Continued)

generations will remember my intentions, consider my difficulties and judge me leniently." They have done all this and more. Since that far-off day generations of historians have said everything good and everything bad that could be said—each according to his view-point. The laymen, the average man and woman, have been obliged until recently to wade through volumes of praise and blame in order to form anything like a true estimate of the Corsican. Lord Rosebery and two or three less prominent authors have lately offered us new evidence and a new judgment, and now we have a volume from an American, Thomas E. Watson, of Georgia, who gives a resumé of the work accomplished by the man and his proper historical position—"his true rating as a man and a ruler." *Napoleon* (The Macmillan Co.) is an admirable book in all ways save one: Mr. Watson is an Anglophobe and so very much of a partisan that he cannot see any good Englishmen of that day; Fox is the only man who receives a good word from him. For the rest the book is printed in large type, has an index, and the reproductions of engravings and paintings are unusually good. Mr. Watson makes the history of Napoleon's battles as picturesque and fascinating as a fairy tale. He gives us Napoleon as a man, neither demi-god nor demon. We see how very human he was and in many instances how very lovable. No English history of Napoleon, save Lord Rosebery's, can compare with this.

The frontispiece of a small book entitled *What is a Kindergarten?* (Elder & Shepherd) presents a charming picture of a kindergarten, with Geo. Hansen's answer to his own question underlined: "A kindergarten is the playground of the child; the home of the mother; the battlefield of man; the anchor-ground of patriotism." Mr. Hansen contends that while we have accepted the literal translation of the word—a child's garden—we have not absorbed its fullest meaning. There is a world of thought and help in the book for every mother and every teacher. With the indoor teaching the author has not concerned himself; he limits his task to directions for forming the child's mind through the agency of outdoor exercise among plants and flowers and gives a list of those that are the most important. Mr. Hansen has given nine practical drawings for that number of gardens and minute directions for fitting them up with trees and flowers and has further added to the value of the charming volume by giving an index of plant names.

*The Sandals, a Tale of Palestine* (Funk & Wagnalls Co.), is a charming little story concerning the sandals of Christ. It tells of their wandering and their wearers from the time of the crucifixion, when they fell to the lot of a Roman soldier at the foot of the cross, to the day when they came back to Mary, the sorrowing mother. Although the tale

is extremely well written and the book very prettily made and admirable for the Sunday School, the thoughtful reader will find in it a contribution to the much discussed question of the merits of relic worship. Whether the good that undoubtedly does sometimes come from such worship is physical, that is, inherent in the substance of the relic, or whether it is psychological, pertaining wholly to the mind of the venerator, is a problem that has ever agitated the mind of man, and ever will. Z. Grenel handles his subject fairly well.

*The Correspondent's Manual* (Lee & Shepard) will be found a very useful book for stenographers, clerks and others. The author, William E. Hickox, gives practical information on letter taking and letter writing and tells how to avoid pitfalls into which the beginner frequently stumbles unless warned against them.

*The Shadow Dwellers* (Isaac H. Blanchard & Co.) is a romance the scenes of which are laid in Egypt, written by Robert Louis Freear. Rithon, the hero, is a noble of Pharaoh's court and in love with Mysia, a daughter of Israel. Incurring the anger of Pharaoh, he is sentenced to death by the jaws of the sacred crocodile, worshipped by the Thebans and kept in the pool of Valon. His encounter and miraculous escape from the crocodile and from the Egyptians with Moses when he crosses the Red Sea, make interesting reading.

If *Lachmi Bai* (J. F. Taylor & Co.) is a first book, as the absence of any imprint on the title page indicates, the reading public may congratulate itself that a new writer on India has arisen. That Michael White, the author, lacks the indefinable charm of Kipling is not much to his discredit; for who else has it? That he is less discursive, more coherent and has a clearer style than is shown in *The Face on the Waters* and other books on India, is much to his credit and more to the pleasure of the public. Lachmi Bai, Princess of Jhansi, is a historic character, and in the great uprising of the natives against the foreigners, in 1857, she played the part of an Oriental Jeanne d'Arc. Through the British she had been dispossessed of her inheritance and been left a prisoner, practically, in her palace within the walled city of Jhansi. In endeavoring to redress her own wrongs and right those of the natives, she was a prominent factor in the desperate resistance to the invasion of the English made by the people of Central India. Disregarding the veil of the Oriental woman, she boldly showed herself to the people, who were greatly influenced by her beauty, courage and daring. She gathered together the men of all castes and organized an army that would have been invincible had the men been possessed of a tithe of her ability, or rather of her patriotic singleness of purpose. Through the entire book runs a sweet, sad love story, like a minor chord. Mr. White has admirably set forth the romantic, mys-



terious charm of the Orient, while he plainly puts before his readers his desire to pay a deserved tribute to a brave-spirited and fascinating woman.

*The Wretched Flea* (A. Flanagan & Co.) is the story of the son and heir of a rich, influential Chinese gentleman, who dared not give his beloved child a fine name nor dress him according to his wealth for fear that the spirits who fill the whole air in China would work him evil. He thought that by giving so mean a name as "The Wretched Flea," he could mislead the spirits into the belief that the little one was of no account. Mary Muller has told the story of the boy's life from his youth to his marriage day in a manner that will not only please the young folk, but give them a good deal of information with regard to the Dragon Empire. The book is profusely illustrated with handsome half-tone pictures reproduced from photographs of real people and scenes.

If any of my young lady readers has been left in charge of a mischievous small boy, she will be in full sympathy with Miss Elliott, whose mother went to Europe for the Summer and left her to care for her precocious young brother. He is a "twentieth century boy" without mistake. There is little mischief he is not up to, and his sister is divided between a desire to shake him for doing some dreadful thing, or to hug him for not having had himself killed. Miss Marguerite Linton Glentworth has achieved a deserved success with her "small boy" stories, such as *A Twentieth Century Boy* (Lee & Shepard). Dr. Holmes, who was her literary godfather, pronounced them worthy of Douglas Jerrold.

All who are interested in the body politic will welcome the latest volume from the pen of Lyman Abbott, D. D. *The Rights of Man* (Houghton, Mifflin & Co.) is a study in twentieth century problems, covering forms of government, institutions of society, questions of labor, education and religion—indeed, nearly all the conditions and relations of human beings to one another—considered with a special reference to the problems, foreign and domestic, that confront the American people at the present time. Dr. Abbott has put so much careful study into his book and it is on so vast a theme and one of so much practical importance that it deserves the careful attention of all thoughtful readers.

A book with old-fashioned love stories galore is *Miss Marjorie of Silvermead* (Geo. W. Jacobs & Co.). True love in each takes the rough and tumble course, and we have plot and counterplot following each other in such quick succession that the reader has to catch his breath to keep up with the story. It is a tale of English country life, both pleasing and interesting. There is just a little too much talk about caste, and Miss Marjorie's goodness is so palpable that Evelyn Everett-Green might have left it to speak for itself a little more and to be spoken of not quite so often. The love stories are told with a vim, and one rejoices to know that all marry and live happy ever after.

*As Seen in Germany* (McClure, Phillips & Co.) is not the ordinary tourist book of travel describing beaten tracks and well-worn highways and byways. It is a gathering of interesting and reliable facts bearing mostly on the industrial life of Germany. The author, Ray Stannard Baker, has made an intimate study of the German workingman at home and in the shop, gathering meanwhile an ample supply of facts and statistics on which to base his statements. It is a book more for the social and political economists rather than for the general reader, although the serious-minded reader will find most of the chapters good food for thought. For the general reader the chapter on the Kaiser will very likely be the most entertaining. Mr. Baker tells many interesting facts about the man that have been lost sight of in our general interest in the most picturesque ruler of Europe. No matter whether one agrees with the Emperor or admires him, he must be interested in whatever William III. does and says, for it is bound to be something unexpected. The Germans think he "talks too much," but the more he talks the more interesting we find him. It is said that the Kaiser averages a picture a day, year in and year out. Mr. Baker studied the soldier on and off duty, the famous scientists, the industries and schools, leaving the social and domestic life alone, save where it of necessity was invaded by the subjects treated. We get a glimpse of the workingman's home.

The wanderings and adventures of a special correspondent are bound to be interesting even to the careless layman. He is backed up with credentials and a practically unlimited bank account, with not only permission but commands to go everywhere and see everything possible, to let nothing but the inexorable turn him from the accomplishment of his object. James Creelman is a name to conjure with among newspaper folk. His courage, energy and indomitable pluck have carried him successfully through many a siege that would have been to many another a flat failure. *On the Great Highway* (Lothrop Pub. Co.) is, Mr. Creelman tells us, the record of the experiences of a busy man and is intended to give the public some idea of the processes of modern journalism which are gradually assimilating the human race. The highway that Mr. Creelman travels circles the globe, and we have pictures, hitherto undeveloped, of stirring scenes in the far East during the war between China and Japan and the late disturbance with Spain and of peaceful visits to Count Tolstoi and to the Pope in the Vatican. A chapter that will appeal to most readers is the one in which Mr. Creelman describes the funeral of Kitty, the English nurse and foster mother of Alexander III.; the great, strong Czar, hard-hearted and harder headed, walked at the head of the funeral cortège and wept as only strong men can weep, and finally waited on his bended knees till the last shovelful of frozen earth was piled upon the coffin of the woman he held so dear.

LAURA B. STARR.

## UP IN MINNESOTA.

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## HAMPERS BUSINESS.

### COFFEE DRINKING INCAPACITATES SOME PEOPLE FOR BUSINESS AT TIMES.

A gentleman from McBain, Michigan, says: "Coffee drinking has cost me much, for during my life I have been many times so thoroughly put out of condition that I have been compelled to abandon business for a day or two at a time. The attacks of headache would commence on the right side behind the ear and become so severe as to totally incapacitate me for any exercise, even mental. I have frequently had to take morphine to relieve the suffering. Sour stomach troubled me and I had a nervous heart that gave me a great deal of trouble.


"Four years ago I saw an advertisement for Postum Food Coffee which recited the ill effects of coffee on the nerves. I at once decided to make the change and leave off Coffee and take on Postum. The result has been all that one could expect.

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# FREE



BY ALICE M. KELLOGG

[INFORMATION UPON ANY MATTERS WHICH COME WITHIN THE SCOPE OF THIS DEPARTMENT WILL BE WILLINGLY FURNISHED SUBSCRIBERS WHO WRITE TO US ENCLOSING A SELF-ADDRESSED, STAMPED ENVELOPE.]

### THE LATEST PORCH FURNISHINGS.

The porch is the point of most attraction in the house during the Summer months, and for every detail of its equipment there is the same interest in artistic achievement that is conspicuously present in the regular home furnishings at the present time.

A consideration of the piazza and its possibilities often reveals some fundamental mistake in its shape, size or loca-

tion. The porch is the point of most attraction in the houses of suburban houses may be made much less conspicuous if they are broken up by cross lines. The latter may be effected by either floor coverings or other furnishings.

All the requirements of an indoor room need not be fulfilled in a Summer porch, but comfortable seating is an absolute essential. Chairs should be selected with reference to the members of the family



PORCH FURNITURE.—No. 1.—SETTLE.

tion. An instance in which a simple remedy was applied for an error of this kind was the changing of the entrance steps from one side (where they were close upon the next neighbor's premises) to the opposite end. In another house a porch that stretched straight across the front of the building in an uninteresting way was improved by carrying it around on one side and throwing out the angle in circular shape. To still another piazza extra space was added to the floor, which had been unpleasantly cramped, and an awning put up for occasional use.

Structural defects may not always be overcome, however, and in their place there must be a careful selection of furnishings and some ingenuity displayed in arrangement. The long lines so com-

monly seen in the porches of suburban houses may be made much less conspicuous if they are broken up by cross lines. The latter may be effected by either floor coverings or other furnishings.

The three pieces shown in the illustrations—settle, arm-chair and rocker—are among the most recent designs for porch use. They may be cushioned or left plain, the bare wood and straight slats giving a distinctive style to the back and seats. The mission furniture has created a decided taste for the darker finishes of wood, and the porch pieces illustrated follow this idea in a weathered oak finish that contrasts pleasantly with a set of red cushions.

Some of the old chairs that have descended through generations are made from such well-seasoned stock that they may be used without injury on the veranda. A ladder or fiddle-back chair,

made after the manner of the early Colonists, who brought their furniture from England or Holland, is a notable addition to the furnishings of the Summer sitting-room and is not in any sense an



No. II.—A PORCH ARM-CHAIR.

extravagance when it is a family possession and perhaps not in the perfect condition required in the conventionally appointed rooms of the house. The low, rush-bottomed wagon seats that a century ago were a part of the travelling gear of well-to-do families may sometimes be found stowed away in an old barn, and after a little repairing returned to a life of usefulness on the Summer porch.

An uncovered piazza requires some special chairs, like the tall beach chair made in willow, to give protection overhead and at the sides without depriving the sitter of fresh air. On this kind of piazza, too, the swinging seat made of awning suspended under an adjustable roof of the same material is also welcome.

Rustic chairs and seats have been for many years only a pretense for comfort, and not especially constructed for beauty. But a new era has come in with the use of silver birch and old hickory in the unique designs that impart both physical comfort and artistic appearance. The especial value of these varieties is their waterproof condition.

A small stool or bench that may be easily transferred from one portion of the porch to another may be found in bamboo, willow or wicker, and also the Turkish make in which wood and cloth are combined.

Floor cushions are to be remembered, and these may be made at home with striped awning, denim, grass cloth or Madagascar stripes, or bought already made up in the Scotch plaid matting.

A roomy porch will allow, besides the usual arm-chairs and rockers, a small swing chair for the little ones and the larger double swinging seat for the older children. The latter is made in bamboo, willow and hard wood and hung by an iron-linked chain.

Tables for the porch should be selected

upon much the same principle as the chairs, their use being fitted to the special needs of the household. The folding table shown in the illustration is a simple following of the English eighteenth century gate-leg table, its characteristic being its compact folding against the wall when not in actual service. A circular or oval tip-table is convenient in much the same way. The latter may be reserved exclusively for holding a tray of tea things, being always in readiness for this duty.

The Colonial settle in its oblong or circular shape has gravitated from the kitchen to the piazza, where it accomplishes a triple office as chair, table and chest. This article is manufactured now in several different sizes to meet the demand, from a single seat to one six or eight feet in length. Two coats of outdoor paint should be applied to the settle before it is exposed to the weather.

A light table that may easily be transferred from one part of the veranda to another is best selected from the willow ware. This may be round, square or oval, bought in the natural color or stained or enamelled to bring it into harmony with the other furnishings.

An inexpensive device for holding books and papers is a wide shelf that folds against the side of the house. This may be put up by a carpenter or any amateur who is skilful with tools, and painted to match the color of the house against which it rests.

The right placing of chairs and tables is an item that is nearly as important as their good selection. As the porch is so frequently the stopping-place between trips out-of-doors and within, it is wise to provide a comfortable chair and low table near the entrance where one may rest and lay down gloves, hat or parasol.

Pillows and cushions for the porch offer a special opportunity for charming



No. III.—A PORCH ROCKER.

color effects. Silks, velvets, tapestries and embroideries should be passed by in the search for hammock or chair cushions for Summer use, and inexpensive mate-

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## PRACTICAL AIDS IN HOUSE FURNISHING

(Continued)

materials chosen from the regular upholstery departments or among the dress fabrics.

An uncovered porch floor is not at all undesirable in warm weather, but if rugs are adopted they should be appropriate to the situation. The cotton or jute rugs in dark colorings are inexpensive but not very durable. The East Indian mats in mixed patterns of dull red, écru and black are cool looking and artistic. A new variety is the grass rug in vegetable dyes in plain red with a green border and the colors arranged *vice versa*.

Navajo blankets are of lasting value, as the sun or rain will not spoil their colors. The imported dhurries referred to last month in this department, although only a cotton material, are closely allied to the Navajos in design.

Strips of rag carpeting in tan shades, with bright color introduced for variety, are useful on the porch floor, scarcely showing foot marks or the soil that accumulates in this place so quickly.

The color of the porch floor should be

ment last month are a charming addition between the posts of the piazza. They may be kept filled with cut flowers or planted with trailing vines.

A porch that opens into the dining-room is the ideal one for out-of-door feasts; but if the connection is disappointing in this regard a sheltered nook may be fitted up for tea-making at short notice and a place made for installing the chafing-dish.

### SUGGESTIONS TO CORRESPONDENTS.

**PICTURE FRAMES FOR ROOM IN FLEMISH OAK.**—A general suggestion only can be given the correspondent in this matter, as the kind of pictures and the color on the wall on which they are hung are not stated. Flemish oak frames might be selected if they suited the pictures and did not make the walls too sombre. Plain oak or chestnut frames well gilded would be brighter, or a line of gilt beading might be added to the dark oak close to the picture.

**MAKING UP DOTTED SWISS CURTAINS.**—Ruffled curtains lose their freshness so soon that the better way to make up the muslin would be in straight lengths with a two-inch hem at the bottom and two inches at the top, and a casing in which to run the rod. These may hang a few inches below the sill, to allow for shrinking. If the room is not very well lighted the curtains should be held back with white cotton loops; but otherwise they may hang across the glass to soften the light and serve as a screen to the occupants of the room.

**PARLOR FURNISHINGS.**—In choosing between dark red and green for a parlor with white woodwork and upholstered furniture and portières in old rose the preference should be given to the green. Ebony frames would not be as suitable as white, mahogany or gilt. With the low ceiling no border should be used with the paper; in fact, a border or frieze never looks well unless it is adopted for the express purpose of lowering a very high ceiling. The doors should be painted white like the rest of the woodwork. The floor space of two feet outside of the rug would look better in this room covered with a wool filling rather than a paint. Of course, a natural wood finish would be correct. A divan covered in plain green would be more artistic than another figured material that matched neither furniture nor curtains.

**THE DISPOSAL OF AN ANTIQUE PIANO.**—Sometimes a piano manufacturer will buy an antique piano to display in his window in contrast with the modern make. The historical houses that are restored nowadays by patriotic societies also look out for old instruments. Sometimes a collector of musical instruments may like an addition to his set, or a regular dealer in antiques may be ready to purchase.

**PAPERS FOR A ONE-STORY HOUSE.**—As the ceilings are low the choice should include some stripes or stripes with patterns printed over them. As all the rooms open into each other, the colors should succeed each other harmoniously. Another point is to keep the uses of the different rooms distinct by the wall-papers, using flowered papers in the chambers, a geometrical or conventional design in the hall and quiet tones in the parlor, with perhaps a tapestry in the dining-room.

**SUMMER PORTIÈRES.**—In place of the heavy woollen draperies that are used in the Winter, some charming substitutes may be found for the warm weather in the imported cretonnes, domestic art tickings and linen taffetas that will not need lining. There are also numberless kinds of jutes and cotton- and wool mixtures.

**INEXPENSIVE PAPERS FOR DINING AND SITTING ROOM.**—The least expensive papers for these rooms with their low ceilings, walnut furniture and mixed colors in Brussels carpeting would be two-toned yellow or buff in one room and a plain yellow or buff in the



No. IV.—A CONVENIENT FOLDING TABLE.

considered, when the paint is renewed, with reference to the rugs that are to be used. An unusual and attractive scheme adopted in a country house was to paint the piazza floor with the same shade of red employed upon the roof.

The piazza should have a thoroughly practical way for illuminating it on dark nights, with special care paid to the entrance steps. If gas or electricity cannot be introduced in a substantial wrought-iron lantern, a picturesque brass lantern to hold oil may be substituted. The better made Japanese paper lanterns may always be turned to for festive occasions and for a decorative feature.

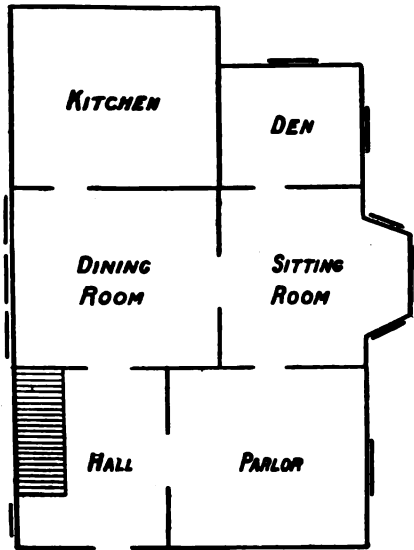
The privacy of the porch should be insured by the early planting of annual vines until hardy ones may be depended upon for shade. The Japanese screens and awnings are further means for inclosing the sides of the piazza. The former have proved so helpful that they are now made in colors to match the house, instead of being confined to the original yellow varnish of the bamboo.

Special flower holders may be selected from the strong, green Spanish and dull terra-cotta from Mexico. The Japanese flower buckets illustrated in this depart-



other room. The quietest effects are always advisable where strict economy must be exercised.

**DESIGN FOR A NEW HOUSE.**—The three windows in the dining-room might be raised high if the wall space underneath was needed for a sideboard; but as there are no other lights in this room it would be better to have them as large in height and width as practicable. The present plan of the house facing west could not be improved, as the den, sitting-room and parlor all receive the south-



ern exposure. If the downstairs woodwork is to be painted, the prettiest way is to use cream-white paint. As the parlor and hall carpets are green, a pleasant contrast would be to have the walls yellow. The desired red could be employed in both sitting-room and dining-room, as they open into each other. The Japanese decorations might be the point in the den, with a soft green paper on the walls.

**CURTAINS FOR COTTAGE WINDOWS, ETC.**—The long Swiss muslin curtains that hang to the floor would look better cut off just below the sill and caught back to the sides or the casing (about one-fourth the distance above the sill) with white cotton loops. If other curtains are needed to draw at night, they should be long and straight to the floor, and of a material and design that would look well by lamplight. These might be laid aside in the Summer and put up in cold weather. The mantels would look well covered with the same material as the heavy curtains, with a plain piece fitted over the top, and a band carried around the edge finished with gimp. If chairs need a pillow or head-rest for comfort they should be added whether fashionable or not. The coverings should harmonize with the other colors in the room. Tea-tables are not kept set in the parlor as they used to be, but a tray is brought in and placed on a low table that is reserved for this use. The old-fashioned tip-table is the prettiest for the tea service.

**MAKING A LIVING-ROOM.**—The two small rooms at the right of the hall could be made into a pleasant living-room, transferring the library and sitting-room furniture from across the hall to it. The idea of the modern living-room is to make the pleasantest and largest room in the house for family use, and taking a smaller one for the occasional demands of parlor and reception-room. The southwest connecting rooms would be delightful if furnished in mission furniture, with green paper in two tones, white woodwork and plain green filling on the floor. The square piano could have a cover made of linen velours lined with sateen. The couch would look better with an Italian blanket or Kelim rug laid over it. The family portraits would be better in the living-room than in other parts of the house. If a refrigerator must stand in the dining-room for convenience, it should have a screen around it.

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## The HOME and HOUSE KEEPING of To-day

BY MARGARET HALL



[THIS DEPARTMENT IS DESIGNED TO MEET THE NEEDS OF PROGRESSIVE HOUSEWIVES EVERYWHERE. INFORMATION UPON ANY TOPIC OF DOMESTIC INTEREST WILL BE GLADLY SUPPLIED BY THE EDITOR, UPON REQUEST, PROVIDED A STAMPED, SELF-ADDRESSED ENVELOPE IS SENT.]

### MEATS: BRAISING, FRYING, SAUTÉING.

Braising is a mode of cookery involving conditions which apply both to roasting and stewing. It is effected primarily in a very hot oven, the temperature of which is to be reduced after the first half hour or so. The meat is then allowed to simmer on slowly in a bath, as it were, of steam, transfused with the aromas and essences of various ingredients, such as bacon or salt pork, a good stock or broth, onion, celery, carrot, turnip, parsley, thyme, sweet marjoram, garlic, cloves, pepper, sage, etc.

The meat to be braised is either larded or covered over with slices of bacon, salt pork or ham, portions of which are also laid under the meat in the braising pan, a utensil obtainable at any first-class hardware or department store. These pans are provided with closely fitting lids or covers, which must always be fastened securely in place, that none of the flavors of the herbs, vegetables, etc., which should be imparted to the meat, may be lost or wasted. In the absence of this utensil two roasting or baking pans may be brought into service, provided they are identical in size, or of such shape and dimensions that one will fit over the other snugly enough to prevent the escape of any part of the steam which will generate as the braising proceeds.

Inexpensive, coarse portions of meat may be made tender and juicy by braising, and many delicious entrées presented.

**BRAISED BEEF.**—Put on the bottom of the braising pan four or five slices of fat salt pork. Cut into dice a couple of carrots, onions, a turnip and a stalk of celery and mince finely a sprig of parsley. Place half of these over the slices of pork. Dredge well with flour and a little pepper a piece of the round of beef weighing about four or five pounds, lay it on the bed of pork and vegetables, and place it in a hot oven for from twenty to twenty-five minutes, at the end of which time the heat of the oven may be allowed to moderate. A pint of good stock is then poured over the meat, and a few slices of pork and the remaining half of the vegetables laid on top of the beef. Add in with these four or five pepper corns, two or three cloves and a couple of bay leaves. Put a teaspoonful of salt in the bottom of the pan. Fasten the lid down tightly and let all simmer on quietly for from three and a half to four hours, remembering that this slow, gentle process of cooking alone will render the meat tender and enjoy-

able. When the beef is done, the gravy in the pan is strained, the fat or grease skimmed off and salt and pepper to taste added. Mushroom, walnut or tomato sauce and a dash of Worcestershire sauce may be introduced advantageously. The vegetables are to be placed on the serving platter around the meat, over which may be poured a portion of the gravy, the remainder to be sent to the table in the sauce-boat. Canned or fresh mushrooms or Brussels sprouts and small potato balls, nicely browned, may be served on the platter with the braised meat and the other vegetables, all to be arranged attractively. If the gravy becomes very greatly reduced while the meat is cooking, a little more stock may be supplied in making the sauce. A little flour may also be needed to bring the sauce or gravy to a creamy consistency. "Kitchen bouquet" will be found useful in producing a good coloring, and for those who relish such flavoring a tablespoonful of sherry may be added to the sauce just before it is to be served.

**FILLET OF BEEF, BRAISED.**—This makes a delicious entrée. The fillet is to be rolled up and tied into a round shape, the fattest portion being left in the centre. A few slices of ham are to be put on the bottom of the braising pan, and over these half a pint of the usual cut-up vegetables. Allow these to brown together in the hot oven, then remove them to one side of the pan and put in the fillet, which has been well dredged with pepper and flour. After it browns lightly on both sides, pour over it a pint of stock and another half pint of the cut-up vegetables with a bouquet of herbs and half a can of mushrooms. Cover and cook slowly until done, which will be in about three-quarters of an hour. Strain the gravy, skimming off the grease, and pour it over the fillet, which may be served surrounded with the cooked vegetables or with mushrooms only, as preferred. Do not neglect to reduce the temperature of the oven after the fillet has browned and before covering the braising pan.

**CALF'S LIVER, BRAISED.**—The liver must be well washed and larded. Place the cut-up vegetables as already directed. The slices of pork may be omitted. Put the liver on the bed of vegetables, add a pint of stock, cover and let simmer in a moderate oven until done. Proceed with the sauce as already indicated.

**BEEF TONGUE, BRAISED.**—Wash the

tongue carefully and put it down in a kettle with sufficient boiling water to cover, and allow to simmer gently for a couple of hours or until sufficiently tender to remove the skin easily. Peel off the skin and remove all pieces of bone and hard, tough portions of the tongue, which is to be rolled up and tied securely, rolled in flour and placed in the braising pan in a moderate oven with the following gravy poured over and around it:

Put into a frying-pan three tablespoonfuls of butter, and when this commences to sizzle, dredge in an equal quantity of flour, blending the two ingredients smoothly. Next add a quart of good stock, or the water in which the tongue was boiled, and the usual cut-up vegetables and herbs. Pour over the tongue and allow all to simmer in the covered braising pan for a couple of hours. The juice of half a lemon may be added to the gravy; and a couple of tablespoonfuls of glaze, melted and poured or brushed over the tongue at the last will be found effective. Put the tongue back into the oven uncovered, while straining and thickening the gravy and finishing it in a saucepan over the fire. A little Worcestershire may be added to the sauce.

**BRAISED BREAST OF LAMB.**—Have the skin removed from a small breast of young lamb. Scald the meat for a few moments in boiling water, drain and immerse quickly in cold water. Remove, dredge with flour and pepper and place in the braising pan, cover with thin slices of lemon, and over these put small pieces of bacon. Pour over all half a pint of good white stock well seasoned with onions, celery and parsley, and simmer slowly for between two and three hours, keeping the lid securely fastened down. A macedoine of vegetables, purchasable in tins or glass, may be served with this or, if preferred, boiled macaroni, spinach, fresh green peas or asparagus tips. The sauce may be thickened with flour and a couple of tablespoonfuls of cream added and also minced parsley.

**SWEETBREADS, BRAISED.**—Prepare these according to the directions given last month for parboiling, blanching, etc. When cold, lard them closely and place them in a small braising pan, using a scant pint of good veal stock, a cut-up onion, carrot and stalk of celery or a cupful of asparagus tips and a small roll of butter, rolled in flour. Cover and allow to simmer from half to three-quarters of an hour. Strain off the sauce and put over the fire in a saucepan, with a small cupful of cream, to which has been added an egg, well beaten, a dessertspoonful of minced parsley and a light thickening of flour. The last must, however, be introduced before the egg and cream are put in. The sauce must not be allowed to boil after the egg is added, lest the whole may curdle. This sauce is to be poured over the sweetbreads. Fresh green peas or asparagus tips may accompany them.

**BRAISED YOUNG DUCK.**—Prepare as for roasting and place it in a small braising pan, over a bed of bacon in slices, a little parsley, chives, a minced turnip, carrot and onion and a little lemon peel,



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## HOME AND HOUSEKEEPING

(Continued)



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three cloves, six whole peppers. Pour over the duck a pint of good stock, a wineglassful of white wine, cover with small slices of bacon, secure the lid of the braising pan carefully and let simmer very gently for an hour and a half to two hours. Fresh green peas and a darkened gravy go well with braised duck.

**CHICKEN FILLET, BRAISED.**— Remove the two fillets of a chicken, lard them and place on them a couple of slices of pork in a small braising pan. Dredge well with flour, a little pepper and salt, and add a spoonful of minced onion and parsley, a little celery seed, and over these another couple of thin slices of pork. Cover the pan and allow to simmer slowly for about half an hour; then add a pint of white stock, cover again and let cook for an hour, basting about every ten minutes. Next remove the fillets, dredge them lightly with flour and broil until a golden brown. The sauce in the braising pan may be strained, skimmed, thickened and poured over these. If the liquid has become much reduced, a little more stock or rich milk may be added. All grease must be carefully skimmed off.

In any cases where stock may not be available in connection with any of the above recipes, hot water may be substituted, but the gravy or sauce will not, of course, possess so rich a flavor.

### FRYING.

Frying is an expeditious mode of cooking, but one which requires very skilful handling. The difference between a perfectly and an imperfectly fried article of food is immeasurable. In order to reach success in frying, it is essential that a liberal quantity of oil or fat should be used. The article to be fried must be immersed in a bath of the frying ingredient, which must also be hot enough to brown quickly a piece of bread used as a test of the temperature of this fat or oil. If, when the bread is dropped in, the boiling fat gives forth a sizzling noise and bubbles of steam begin to form, the right degree of temperature has been reached. A frying kettle, provided with a wire or perforated frying basket, is the proper utensil for the purpose of frying. The articles of food to be fried must be placed in the frying basket, not too close together, and this plunged into the boiling fat. When the food to be tried reaches a rich brown color, it may be removed and placed on a clean piece of brown paper, or a clean, white cloth until all the grease from the exterior has been absorbed. The frying kettle containing the frying medium should be placed on the range at least a half hour before the food is to be fried, and the oil or fat allowed to heat gradually. Good sweet oil or clarified home-made drippings will be found satisfactory for frying purposes. Butter is apt to burn.

**FRIED CHICKEN.**—The chicken must be young and tender. It should be cut into small pieces, washed, dredged with salt and pepper, then dipped in well-

beaten egg and in fine breadcrumbs, again in egg and again in fine breadcrumbs, to ensure a good coating. Place the pieces a little distance apart in the frying basket, plunge into the boiling fat and fry until a rich, golden brown. A cream sauce may be served with this.

**SWEETBREADS, FRIED.**— Cut blanched and parboiled sweetbreads into slices, dip in beaten egg and fine bread or cracker crumbs, then into clarified butter and crumbs, and fry in hot fat until browned on both sides. Drain well and serve with a cream or a tomato sauce.

**FROGS' LEGS, FRIED.**— These are to be skinned, dipped in milk, dredged with salt and pepper and flour, and fried in hot fat until brown. Or they may be dipped in well-beaten egg and fine crumbs.

**CROQUETTES** of various ingredients are fried according to the above directions.

No article of food properly fried is ever sent to the table with a suspicion of grease in appearance or in flavor.

### SAUTÉING.

Sautéing is a process of cooking effected by the use of a small amount of fat and a very shallow pan. The food is placed in the pan when the fat is very hot and turned on one side and on the other frequently until both sides are equally browned. Among the many articles of food which are cooked according to this method may be mentioned: chicken, soft-shell crabs, oysters, liver, sweetbreads, tripe, Hamburg steak, veal cutlets, sausages, pork chops, shad roe, egg plant, tomatoes and mushrooms.

**CHICKEN SAUTÉ.**—Melt in the sauté pan two tablespoonfuls of butter and a small chopped onion, but do not let it brown. Put into this a tender young chicken, cut into small pieces, at least into eight portions, seasoned with pepper and salt. Let cook for about twenty minutes, turning frequently, then dredge with flour, stir around well in the pan and add a scant pint of boiling stock or water. Cover over and place on a portion of the range where the chicken will simmer gently until done. Remove all grease from the gravy and add half a cupful of cream; cook for two or three minutes, strain and pour over the chicken.

**CHICKEN LIVERS AND MUSHROOMS.**— This will make a relishable emergency dish, as both the chicken livers and mushrooms may be purchased in tins, and the formula is also suitable for chafing-dish cookery. Put down two tablespoonfuls of butter and a finely chopped onion. After three minutes add two tablespoonfuls of finely chopped mushrooms and then the liver cut into small pieces. Stir well and let cook together for about five minutes, dredge with flour, season with salt and pepper, add a cupful of beef stock and allow to cook for a few moments longer.

**KIDNEY SAUTÉ.**— Prepare butter and onion as in the foregoing recipe, add small kidneys or parboiled kidney cut into small slices; toss about in the pan and



## HOME AND HOUSEKEEPING

(Concluded)

then cover and let simmer for five moments: dredge with flour, add a cupful of boiling stock, and cook for three minutes longer. Put in a dessertspoonful of lemon juice and a tablespoonful of minced parsley and serve on toast.

**INDIVIDUAL VEAL CUTLETS, SAUTÉ.**—These are of veal minced and formed into small cutlets by any first-class butcher. They are to be seasoned with pepper and salt and a few drops of onion and lemon juice and a little parsley pressed into each cutlet. They are then to be dipped in beaten egg and finely grated bread-crumbs and fried or sautéed in melted butter and drippings of equal proportions. A mushroom sauce or a tomato sauce may be made to accompany these.

Another recipe for veal cutlet: Cut into individual portions a veal cutlet weighing about a pound and a half, sprinkle with pepper and salt, dip in egg, then in flour and brown in the sauté pan in sweet suet drippings. Make a sauce of a cupful of stock, to which may be added half a cupful of chopped mushrooms, two minced shallots, a teaspoonful of chopped parsley and a slice of bacon cut into dice. Thicken with a little flour, add a spoonful of lemon juice and pour over the cutlet.

## SUGGESTIONS TO CORRESPONDENTS.

**MRS. J. A. BELL.**—Try the following recipe for corn beef hash: Boil eight fair-sized potatoes until they are done (not mealy). Drain and allow to remain in the boiler with the cover on until they become cold; peel and chop them rather fine, seasoning with salt, black pepper and a dash of cayenne. Place the potatoes in another dish. Chop finely half a pound of cold boiled corned beef, using some of the fat. Put the chopped potatoes in with the meat and chop together till the mixture is evenly blended, then press them firmly in cakes three inches long, an inch wide and half an inch thick, leaving the ends round and the sides square. Roll them in rye flour and fry in a pan with lard. When they are browned at the top and bottom, arrange them on a platter. Crest each one with a boneless sardine, garnish the platter with parsley and serve.

**H. T.**—To prepare a dainty "pond lily salad" course, hard boil as many eggs as plates of salad are desired, then arrange on each plate crisp, green lettuce leaves. Cut the whites of the eggs in long, thin slices, pointed at the ends and broadening toward the centre to imitate the petals of the water lily, and arrange them on the lettuce in the cup shape of the flower; then press the hard-boiled yolk through a sieve and heap it in the centre. Pass dressing with the salad.

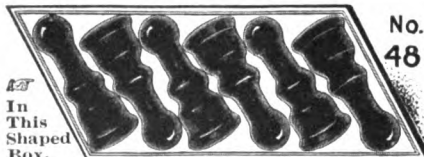
**A YOUNG HOUSEKEEPER.**—To prepare macaroni à l'italienne, throw the macaroni into boiling salted water and let cook until it can be wound around a fork—that is, for about half an hour. For the tomato sauce, cut two quarts of ripe tomatoes into pieces; put it in a kettle with a bunch of parsley, one large onion, two grated carrots and a little salt, and let cook for half an hour, crushing from time to time. When soft, put it through a sieve, pressing with a spoon until all the juice has passed through. Then cut up very fine an onion and fry until brown in a piece of salt pork which has also been chopped fine, add this to the tomato juice, with a piece of butter and a little pepper, and let it cook slowly until the sauce becomes thick. When the macaroni is cooked sufficiently, take it from the fire and drain in a colander. Serve hot from a soup tureen, with the tomato sauce and grated cheese.



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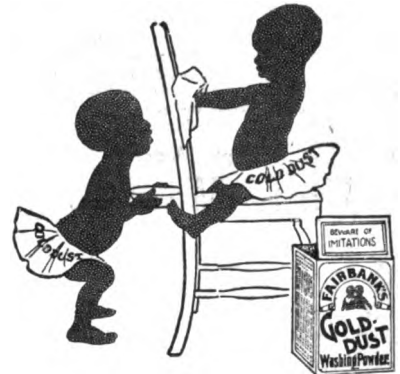
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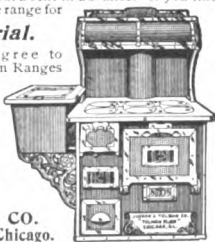
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### A CHAPTER ON MAYONNAISE

When a cook has mastered the art of making a mayonnaise—a smooth and creamy combination, perfect in flavor—she can produce delicious dishes from remnants in the larder, as it gives a consistency and flavor to things that nothing else can furnish. Small left-overs, otherwise of no value, as a cupful of peas or string beans, broken pieces of cooked fish or meats, may form the basis of an excellent salad when masked with mayonnaise and served in a border of crisp lettuce or cress. These salads can be served in appetizing forms—for instance, in little cups made of crisp cucumbers or in ruddy tomatoes scooped out, in green pepper cases; and even the turnip, manipulated by deft fingers, gives a pretty, white cup.

Mayonnaise is a most accommodating sauce, for it easily assumes dainty colors and piquant and baffling flavors. It can be served with almost any solid foods, from fish to grapes, and yet one never wearies of its variety.

It is not necessary to spend an hour and tire one's muscles to produce a good mayonnaise. In a bowl just large enough to allow the beater to revolve easily, place the yolk of one egg, half a teaspoonful of salt, a dash of cayenne and, if mustard is to be used, half a teaspoonful of the dry ingredient. The mustard should be omitted if the mayonnaise is to be used with fruits or vegetables with a delicate flavor, as it overpowers them. Again, one must omit the mustard if condiments are used that will clash with its high flavor. For instance, horseradish and mustard will not go well together, and if truffles are added to a mayonnaise the mustard is left out, as it spoils their flavor. Such things call for that final judgment which notes fractions too fine for methodical measuring.

Have everything very cold before beginning to make the mayonnaise; if possible, set the oil on ice for half an hour before it is used. Then measure half a pint of olive oil and have in another cup two tablespoonfuls of vinegar or lemon juice. The juice of fresh limes is excellent also, and limes are cheaper than lemons. Fruit acid is best for all fish, vegetable and fruit salads. Vinegars that have been flavored with mint, tarragon, horseradish or chives may be used with the materials suited to their several flavors. Fennel goes with fish, mint with lamb or mutton, horseradish with beef, parsley or chives with veal and with any vegetable salad the delicate flavor of chevril is agreeable. There are cereal vinegars now on the market that are fine in quality and of such delicate flavor that they

can be used in all branches of cookery with the certainty of a delicious result.

If the flavored vinegars are not on hand, the fresh herbs can be chopped very fine and added to the mayonnaise during the process of making. To chop the herbs so they will not clog and fall in heavy little lumps proceed in this way: Remove all stems and coarse bits. Wash clean, shake dry and chop very fine with a sharp knife. Gather up and place in a clean cloth, twist up and hold it under the cold water faucet for a few moments; then squeeze as dry as possible. On shaking out a green powder will be the result.

When everything is in readiness, begin to beat the egg with a Dover beater; when well broken add a dessertspoonful of oil, beat vigorously, add a tablespoonful of oil, beat again, pour in the rest of the oil and give the wheel a few more vigorous turns; then add the vinegar, a little at a time and beat between each addition. The mayonnaise thus made will be thick and creamy, and as fine as if an hour instead of ten minutes was taken in making it. The mayonnaise can now be set on ice to chill.

Fruits such as oranges, apples, bananas, peach, grape-fruit and grapes are important factors in the preparation of many dainty salads with mayonnaise. An equal portion of chilled whipped cream added to the mayonnaise, when ready for use, renders it more agreeable for fruit salads. In this case lime juice should be the acid employed, as it whitens the egg, and when the cream is added the mayonnaise will be almost white. In place of cream the white of the egg can be beaten to a solid froth and added just before serving. It gives a foamy sauce, with a bland flavor.

For a fancy effect add to half the cream mayonnaise a tablespoonful of well-beaten currant jelly. A pink-and-white effect is made in this way that is highly ornamental with a fruit salad served in pale-green lettuce cups. A fine pistachio green is obtained by chopping a handful of washed spinach. Twist it up in a bit of cheese-cloth and squeeze tightly; the resulting juice is to be caught in a cup and sufficient used to produce the effect desired. It is perfectly tasteless and produces a dainty green.

Cream mayonnaise is used also with chicken salads, vegetable salads or with nuts. The vegetables for salads should be well cooked in salted boiling water, drained as soon as done, and set on ice to chill.

A pretty salad at a green-and-white luncheon consisted of green peas mixed with a white mayonnaise, served in little cups of tender white turnips, set in green heart leaves of lettuce. Large white grapes, peeled and mixed with a pale-

green or pale-pink mayonnaise, served on pale-green lettuce leaves form a pleasing table decoration as well as a gustatory treat. Half a tablespoonful of softened gelatine is frequently added to half a pint of mayonnaise to give it more body, as it can be taken up in spoonfuls to garnish a dish.

**TARTAR SAUCE.**—This is a variation of mayonnaise. It is served with hot or cold fish, with broiled lobsters, oysters or with cold meats, poultry or vegetables. Make a mayonnaise in the proportions given above. Add to it a tablespoonful of finely chopped parsley, and a tablespoonful each of chopped gherkins, olives and capers. An additional tablespoonful of chopped truffles converts this sauce into a truffle tartar.

**TOMATO MAYONNAISE.**—This sauce is comparatively new and is delicious. It goes well with broiled fish, cold meats and vegetables. Stew half a pint of tomatoes, soften one teaspoonful of gelatine in a teaspoonful of cold water, add to hot tomato, stir well and rub through a fine sieve. Let cool, beating occasionally, then add to half a pint of mayonnaise. It gives the sauce a beautiful pink color; heaped in little cucumber cups and served with broiled fish or cutlets it decorates a dish effectively and is pleasing to the palate as well.

**LIVOURNAISE SAUCE.**—This is good with fish only, whether hot or cold. Add to half a pint of mayonnaise one tablespoonful each of anchovy paste and chopped parsley, one-fourth of a teaspoonful of grated nutmeg and four tablespoonfuls of whipped cream. This should be served very cold.

**RAVIGOTE SAUCE.**—This is suitable for any edible from fish to vegetable, and with it the plainest food is converted into a delicious dish. It may be served with hot dishes or in the form of dressing on cold viands, and when properly made it has an inviting deep-green color. Place in separate saucepans a handful each of well-washed tarragon, parsley, chevril and cress. Cover with boiling water, simmer for five minutes, drain and chop fine. Take a tablespoonful each of the parsley, tarragon and chevril and four tablespoonfuls of the cress; mix with them a tablespoonful of finely chopped chives and rub all through a sieve; add to half a pint of mayonnaise made with mustard.

**REMOULADE SAUCE** is another variation of mayonnaise and is especially fine for cold meats or game. Add to half a pint of mayonnaise a tablespoonful each of chopped parsley, tarragon and fennel and half a clove of crushed garlic. Be careful to crush the garlic to a fine paste, as any little lumps have a crude flavor. When making these green sauces a few tablespoonfuls of the yellow mayonnaise can be set aside before the herbs are added, and the two colors used in garnishing. Cold meat salads should be garnished, as they are not so pleasant to look at as green salads. A dot of yellow, with a ring of green, or parallel lines running the length of the dish make the dish attractive. **ELEANOR M. LUCAS.**

### "CHERRIES ARE RIPE"

June is not only the month of brides and roses but also of cherries, and the possibilities of a cherry breakfast and luncheon are inviting. A low fancy basket or dish of ripe cherries, with cherry leaves, and tiny green enamelled wicker baskets filled with the luscious fruit and crowned with a spray of flowers and leaves rival roses as a table decoration. The following suggestions will add variety to the June menu:

**CHERRY SOUP.**—Select one quart of ripe, sour cherries; pick over, stem and wash them; let simmer slowly in a quart of water until tender, then rub through a sieve and return to the fire. Add half a cupful of sugar and when it begins to boil thicken with a scant tablespoonful of arrowroot rubbed to a paste with a little cold water. As soon as the soup looks perfectly clear remove it from the fire, add a teaspoonful of lemon juice and set aside to cool. Serve in bouillon cups with cracked ice added just before sending to the table.

**CHERRY SALAD.**—Wash a pint of large cherries and remove the stones. Be careful to bruise the fruit as little as possible. Place in each cherry a hazelnut kernel to preserve its form. Chill, arrange on curly lettuce leaves and pour over a cream mayonnaise tinted a delicate green.

Another good recipe is to stone half a pound of cherries and save all the juice. Take the whitest leaves of a nice head of lettuce and wash them thoroughly. Slice a small cucumber and chop fine a dozen blanched almonds. Mix all gently together, arrange on lettuce leaves or in little cucumber boats, and pour over a dressing made of a gill of cherry juice, two tablespoonfuls of lemon juice, a couple of drops of almond extract and four tablespoonfuls of sugar. Serve very cold.

**CHERRY SANDWICHES.**—Crush, stone and drain the cherries, add one-fourth the quantity of finely chopped blanched almonds, a little lemon juice and enough sugar to make very sweet. Spread between slices of buttered bread.

**CHERRY TAPIOCA.**—Cover four tablespoonfuls of granulated tapioca with a pint of water. If any small black specks are found floating on the surface, drain the water off and add a pint of fresh water. Continue this until the tapioca appears clean. Let it soak over night in a cold place. In the morning stone the cherries and add the juice with another pint of water to the tapioca if desired. Cook in a double boiler for fifteen minutes; sweeten to taste, adding enough sugar to cover the acid of the fruit. Turn out immediately and set aside to cool. Half a pint of fruit is sufficient for a small family. Serve with cream or whipped cream.

**CHERRY ROLL.**—Have ready a narrow sheet of rich puff paste, spread thick with seeded cherries, sweeten, roll up and place in a baking-pan; dust with sugar and dot with bits of butter. Pour a teacupful of hot water in the pan and

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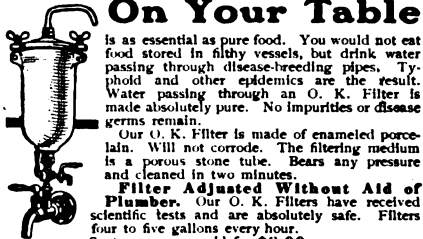
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## THE KITCHEN

### 'CHERRIES—(Continued)

bake in a hot oven until brown. Serve hot with hard sauce or cold with whipped cream.

**CHERRY SAUCE.**—Cover a pint of cherries with a pint of water; add two pounded cloves; when the cherries are soft rub through a sieve, return them to the fire, add a tablespoonful of flour rubbed in the same quantity of butter, and one-fourth of a teaspoonful of salt, and cook for five minutes. Stir in the juice of a lemon and two tablespoonfuls of claret if desired. Serve hot.

**CHERRY MOUSSE.**—Mix together a pint of very thick cream, three tablespoonfuls of powdered sugar, a drop of bitter almond extract, and a cupful of cherry juice. Chill thoroughly, then whip, setting the bowl in a pan of ice-water. Take off the froth as it rises and lay it on a sieve. When no more froth will rise turn the drained whip carefully into a mould, cover tightly and bury in ice and salt as for freezing. Let stand two hours.

**CHERRY SHORTCAKE.**—Sift together two or three times two cupfuls of flour, one-fourth of a cupful of sugar, four level teaspoonfuls of baking powder, one-fourth of a teaspoonful of salt, and a pinch of nutmeg if desired. Rub in one-third of a cupful of butter; add a well-beaten egg and two-thirds of a cupful of milk. Mix on a floured board, roll out and bake in a layer-cake tin in a hot oven for twenty minutes. When done spread with soft butter, then with pitted, drained and sweetened cherries. Cover the top layer with cherries, sprinkle with sugar and heap over all whipped cream, sweetened and flavored. A rich biscuit dough may also be used for the shortcake instead of the cake dough.

**CHERRY ICE-CREAM.**—A delicious home-made ice-cream may be made as follows: Put a pound of granulated sugar and half a pint of water in a saucepan over the fire. Stir until the sugar is dissolved, then let the syrup come to a boil. Drop in gently a quart of white cherries, pitted, and let simmer for fifteen minutes. Strain carefully and when the syrup is cold add a quart of sweet cream and freeze. When it gets rather thick remove the dasher, beat well with a wooden spoon or paddle and stir in the fruit. Pack and let ripen three or four hours.

**CHERRY DESSERTS.**—Cut in small pieces some luscious cherries, sweeten, chill and put a spoonful in each ice cup; heap on vanilla ice cream or whipped cream sweetened and flavored with lemon and vanilla. Sprinkle cherries on top.

Another dessert is to boil a quart of water and two cupfuls of sugar for ten minutes; dip out two tablespoonfuls and set aside. Add to the remainder a tablespoonful of gelatine that has been dissolved in two tablespoonfuls of cold water for ten minutes and strain into the can of a freezer. When cold add a cupful of lemon juice and a tablespoonful of orange-flower water, cover and turn the crank slowly until the motion becomes difficult. Beat the white of an egg to a stiff froth,

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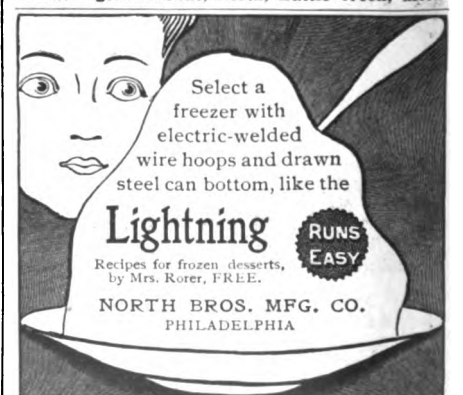
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### THE KITCHEN

#### CHERRIES—(Concluded)

add the reserved syrup hot, and beat until stiff and creamy. Pour into the freezer and turn the crank until well mixed. Remove the dasher, scrape the frozen mixture from the sides of the can and beat with a spoon until smooth. Hollow out the centre by piling the ice cream against the sides of the can. Fill the hollow with a pint of pitted cherries mixed with a rounded tablespoonful of powdered sugar and half a cupful of blanched almonds chopped fine. Cover with the frozen mixture; pack the freezer and let stand for about three hours to ripen. This may be served in slices.

#### FOR WINTER USE.

The two varieties of cherries best for canning are the red Tartarian and the oxhearts. The morellos are the best for preserving. A quart of cherries will make a pint canned or preserved. Cherries should be stoned by hand to preserve their shape. For the morellos allow a pound of sugar to a pound of fruit; for oxhearts three-fourths of a pound of sugar to a pound of fruit for preserves. For canning a pound of sugar to a pound of morellos; other varieties one-fourth of a pound of sugar to a pound of fruit.

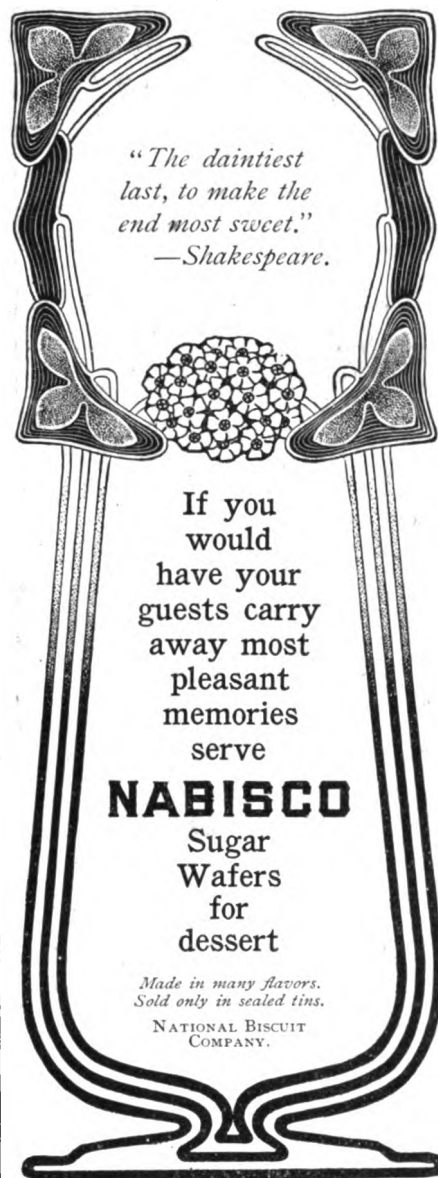
**CANNED CHERRIES.**—Pick over and stone the fruit, pack the cans as solidly as possible, putting in a layer of fruit and a layer of sugar alternately. Stand the cans in a boilerful of warm water, first placing slats or a folded cloth in the bottom. The water should about half cover them; lay on the lids without screwing; cover the boiler and cook the fruit for twenty minutes after the water begins to boil. Lift out the cans, filling one to the brim with the other, and seal tight.

Cherries simply heated thoroughly, then put into cans, with a tablespoonful of sugar on the top of each canful and the whole sealed tightly, are delicious and keep nicely. When the cans are opened heat and sweeten to taste.

**CHERRY PICKLES.**—Fill a stone jar with cherries, not seeded, and cover with hot vinegar to which has been added a pound of sugar to each pint, with cinnamon and cloves to taste. Allow about one-fourth of an ounce each of the spice to a pint of vinegar. Let stand two days, then pour off the vinegar, heat and pour over the fruit again. Seal at once.

**CHERRY PRESERVES.**—To six pints of pitted cherries allow four pints of granulated sugar. Put the sugar in a preserving kettle with just enough water to dissolve it, then add the fruit and cook slowly until the syrup is rich. Seal while the syrup is hot.

**CHERRY JELLY.**—Stem and stone large, juicy cherries and proceed as with any jelly. When they have boiled enough to extract the juice, strain through a jelly bag. Measure the juice back into the kettle and to each pint allow a pint of sugar dried in the oven. Let heat slowly, skim well, pour into glasses and seal in the usual manner. JANE E. CLEMMENS.



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## Delicious Summer Drinks



**T**HE IMPORTANT part of successful drink mixing begins with the foundation or base, called simple syrup, to which may be added fruit pulps and juices, flavoring extracts, ice cream and the like to form an endless variety of beverages. There is a certain rule which will insure uniform results by which a syrup can be made that will not sour or ferment in the most trying weather during the Summer months. Many persons put the water and sugar into a saucepan and boil the mixture for a

few minutes without any regard for proportion or length of time; such is guesswork syrup and one may be too thin, another too thick and still another will crystallize in the dish. The cold process simple syrup will be alike at each trial.

**PLAIN OR SIMPLE SYRUP.**—Place one quart of pure cold water in a roomy earthen bowl and add to it three pounds of granulated sugar; stir this mixture for a few minutes, then let it stand for a while and stir it again for several minutes; after a few such treatments, however, every particle of sugar will dissolve, leaving a clear, heavy syrup ready for use after being strained. A practical device for straining this syrup is made by tying a piece of cheese-cloth across the top of a tin funnel; the cloth should be dampened first and the syrup poured through it while the spout of the funnel rests in the mouth of a large bottle or jug. This formula will make a quart and three-fourths of crystal syrup of the right consistency, equal in every way to rock candy syrup and, as a rule, much lower in price, being made for something like thirty-five cents per gallon. For a larger quantity of syrup use twenty-five pounds of granulated sugar in eight and one-half quarts of cold water. Paddle it to syrup in a large tub or keg. This can be used as a table syrup, for pancakes, puddings, etc.

**HOME-BREWED SODA—THE REAL ARTICLE.**—The next thing after producing the simple syrup is to purchase a case of "plain soda water" as it is called; this soda contains no sweetening or flavoring whatsoever and is in reality spring water highly charged with carbonic acid gas, the same as found at any soda fountain. It can be purchased in half-pint bottles with patent stoppers, two dozen bottles to the case, or in quart siphon bottles, half a dozen or more in a case. The water in the siphon bottles is charged much higher than that in the one-glass size; this is owing to the fact that the siphon bottle has a lever-valve arrangement in connection

with the cork and a slight pressure on this lever will liberate what liquid is wanted, through a small tube, which gives it the genuine soda water fizz, as there is a pressure back of it sufficient to force every particle of water out of the bottle at one drawing. This makes a miniature soda fountain and a convenient one.

**BLOOD ORANGE SODA SYRUP.**—To one pint of simple syrup add half an ounce of extract of orange and enough vegetable red coloring to give it a deep, rich wine color; also add a tablespoonful of acid phosphate; then mix the whole evenly by stirring. Now put this blood orange syrup in a bottle and keep it corked for use. Always mix soda syrups in glass or china dishes and also keep the prepared syrups in glass, for the acid contained in many of them will act on metal and cause it to corrode, rendering the syrup useless.

**TO SERVE BLOOD ORANGE SODA.**—Put about two ounces of blood orange syrup in a tall, thin glass or a number of them (half-pint capacity) and pop open a cool, small bottle of plain soda for each glass; stir briskly with a long-handled spoon and drink the beverage while it bubbles. The siphon brought to bear in a glass makes it sparkle and effervesce to perfection. This method of soda water mixing at home is so convenient that almost every family can keep an ample supply of cooling drinks of known purity on hand at all times. The recipe for red coloring given in the January issue of THE DELINEATOR will answer for all soda syrups where a pink or pronounced red tinge is wanted.

**A BUBBLING LEMON SOUR.**—To one pint of simple syrup add half an ounce of best extract of lemon, two tablespoonfuls of acid phosphate, and a few drops of tincture of curcuma to give the true lemon tint; mix well in and bottle the syrup the same as given for blood orange syrup. Use two ounces of it to each glass of soda and apply the plain soda, which gives it the vim and bubble.

**LIME FRUIT NECTAR.**—Put about two ounces of simple syrup in a tall, thin glass, add enough Montserrat lime fruit juice to suit the fancy, and enliven it with a bottle of plain soda water or a torrent from a siphon bottle; drink when the bubbles dance.

**ORANGE SUPRÊME SODA.**—Put two ounces of simple syrup into a large, thin glass and toss in a handful of minced ice; then add the juice from a large, ripe orange; pop a cool bottle of plain soda water and mingle it in with the pieces of ice and prepared syrup so as to fill the glass brimming; cut up a few slices of orange peel and crest the new drink with it; then grate a little nutmeg on top and

place two straws therein and imbibe at leisure.

**CRUSHED STRAWBERRY SODA.**—Put two ounces of simple syrup in a tall, thin glass and add to it a generous sprinkling of mashed strawberries, also a good showing of chipped ice; then an eggcupful of Alderney cream. Mix the ingredients on and fill the glass to the brim with soda.

**VANILLA SODA.**—Put two ounces of simple syrup in a tall glass, add ten drops or more extract of vanilla, chipped ice, plenty sweet cream, or, add whipped cream with a liberal hand and fill the balance of glass with cold, plain soda; mix the ingredients well by using a long spoon.

**SARSAPARILLA.**—This is always a favorite beverage. The formula for sarsaparilla extract, so-called, is as follows:

- 1 ounce oil of wintergreen.
- 1 ounce oil of sassafras.
- 1 pint of alcohol.
- 2 tablespoonfuls of caramel or burnt sugar color.

Place them all in a bottle and shake well, then use about one ounce of this extract in a quart of simple syrup.

**SARSAPARILLA SODA.**—Place two ounces of this sarsaparilla syrup (not extract) in a stone mug; dash in a little acid phosphate and fill the mug with cold plain soda. If stone mugs are kept in the ice box for an hour or two before being used they will transpire freely upon meeting the warm air.

**CHOCOLATE SIP, WITH WHIPPED CREAM.**—To half a pint of simple syrup add a heaping tablespoonful of extra fine cocoa, place them both in a small saucepan and set over flame until the syrup boils; this makes the chocolate syrup. Let it get cold and use two ounces of it to the glass, add plenty of whipped cream which has been flavored with vanilla, then dash in some plain soda and serve.

**PEACHES AND CREAM SODA.**—The better grade of canned peaches may be used for this. Mash them to a pulp in their own liquor, which is usually sweetened enough; if it is not, use a little simple syrup to make the body. To one-fourth of a glassful of this pulp add quite a dash of whipped cream and fill the remainder with plain soda water; more whipped cream can be placed on top to add richness, also two or three luscious strawberries split in halves.

**LEMONADE SODA.**—This soda is easily made in white, lemon tint or pink. Place two ounces of the simple syrup in a thin glass and add the juice from half a lemon; pinch the lemon peel and rub the rind around the rim of the glass, then fill the glass to the top with plain soda water and dash a flurry of grated nutmeg on top, drinking directly from the glass. Cracked ice added at the start will cause the glass to jingle pleasantly. A little red coloring makes the "pink lemonade" soda, and a few drops of the tincture of curcuma will give it the true lemon tint.

**PURE GRAPE JUICE SODA.**—For this most delicious drink place an ounce or more of the simple syrup in a small, thin glass and add about the same quantity of pure unfermented grape juice. (Concord grape juice has the best flavor);



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## DELICIOUS SUMMER DRINKS

(Concluded)

fill the balance of the glass with plain soda, agitate it with a spoon and serve. A dash of acid phosphate brings out the fruity flavor more prominently, and the same may be said of all fruit juice sodas which do not contain cream.

**SPARKLING GINGER ALE.**—Place about two ounces of simple syrup in a tall glass and add a teaspoonful of extract of Jamaica ginger and a few drops of extract of lemon (if the ginger is extra strong use half the quantity); also add a dash of acid phosphate and ice chips; mix them a little with a spoon and fill the thin glass to its rim with plain soda water.

**ICE CREAM SODAS.**—Vanilla, chocolate and coffee ice cream always work in well for this purpose, also the fruit ice creams, such as orange, pineapple, strawberry, red raspberry and banana. To make a choice glass of ice cream soda, put about two ounces of vanilla syrup into a large, thin glass and add a bountiful supply of vanilla ice cream, at least half a glassful; open a cool bottle of plain soda or use a siphon, add a little of the soda at a time and mix it in thoroughly with a long-handled soda spoon; fill the glass to the top, stirring the while to incorporate the ingredients well, then serve.

All ice cream sodas are similarly made, and if the flavored syrups are not in readiness use the plain or simple syrup. Some of the descriptions for serving soda water at home are given for one glass, but of course any number of glasses may be prepared after the same manner as given for a single glass. The directions give the idea as to proportions.

Plain soda water may be purchased in bottles or siphons, and in case there are places where it cannot be found, the following method of producing carbonated water will be the next thing to it:

Dissolve one ounce of citric acid crystals in one gallon of water and strain it into a large bottle or stone jug for use, or into small bottles which can be kept in a refrigerator. To three-fourths of a glassful of this fruit-acid water add, when the prepared syrup is ready in another glass, about a quarter-teaspoonful of bicarbonate of soda and stir it quickly into the acidified water. This will start an ebullition. Then pour it into the glass containing syrup.

Citric acid—sometimes called fruit acid—crystals are for sale at any drug store. This is the acid found principally in lemons, and it is harmless. Tincture of curcuma is a perfectly reliable vegetable yellow coloring. For orange and lemon extracts, if they cannot be purchased, procure half an ounce of either of the oils and add it to half a pint of alcohol and shake the bottle which contains the mixture until the oil is cut. It can be colored with curcuma if a lemon or orange color is wanted. Some persons run the extract through filtering paper to make it amber clear. In this condition it is styled extract of orange or lemon and may be used in the blood orange soda or bubbling lemon sour syrups.

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## THE GAME OF PING PONG

PING pong is briefly described by its alternative name, table-tennis. It is in reality lawn tennis in miniature, with some variations. It can be played on an ordinary dinner table, across which a net supported by movable posts must be stretched. The instrument of propulsion is much the same as a tennis racket but smaller, and is covered with a single piece of vellum, tightly stretched like a drumhead. Wooden rackets are coming into favor, the roughened, sometimes sandpapered surface which they have enabling the player to "cut" the ball in such a way as to make a return of it very difficult. The ball is hollow and made of celluloid. It is as lively as a rubber one and so light that it will not break glass. Sometimes gut-string rackets are used and then cloth-covered celluloid balls are preferred.

The scoring for single games is the same as for lawn tennis; *viz.*, 15-30-40-deuce-advantage-game. In this the winning of six games, with the lead of two games, makes a set.

But there is also a continuous game, usually of 20 points, in which the service changes at every 5 points. For instance: when the server has counted 2 and the striker 3 points, service changes; it changes again when the combined score counts 10, and so on. If 18 is considered deuce the player first getting five points wins the game, the service changing with each point. If 19 is deuce, the player first getting 3 points wins. At continuous ping pong the winning of two out of three games makes a set.

The game may be played by two, three or four persons, but is best adapted for two—the server, who leads off, and the striker, and the service changes at the end of each game. Occasionally four persons play the game but with only two rackets, which the partners use alternately.

Overhand playing is not allowed in serving, and a point is lost whenever this is indulged in.

The server must stand well clear of the table when playing the first ball, and in the action of serving the racket must not reach over the table. When the ball is served and fails to go over the net properly, a point is lost to the server.

If the ball should strike the top of the net and roll over, it is a "let ball" and the server is entitled to another play; if, however, this is done a second time, a point is lost to the server. A ball striking the net and not getting over, of course counts against the server. Volleying is not permitted, and a ball must strike the table or it cannot be played; if it strikes any object before striking the table it counts against the server; if it is not struck at the first bound it counts against the striker.

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usually appear in a month or six weeks.  
Root cellars or caves will serve for grow-  
ing them in Winter, or an ordinary cellar  
if the compost is properly prepared be-  
fore the beds are made. When mush-  
rooms are grown in the lowest tempera-  
ture mentioned, it is essential to success  
that the place be dry.

**FIRST PREPARATIONS.**—More failures  
are traced to using poor or improperly  
prepared manure than any other cause.  
Avoid mixtures, as from cow, horse and  
sheep stable. Beds so prepared are liable  
to generate heat the second time, ruin-  
ing the crop. Procure fresh horse manure  
in quantities not less than a generous  
wheelbarrow load. Shake out the coarse  
straw, then thoroughly mix one part of  
either new or garden mould with four of  
the manure, adding the soil and mixing  
as gathered. Place in heaps (under a  
shed secure from rain), turning it over  
each day to prevent its heating, until  
enough is collected. The whole mass  
should be kept very damp. Water should  
be added if necessary but not enough to  
make the manure so wet that water may  
be easily pressed from it. Turn it over at  
least three times a week to keep it from  
“burning,” and oftener if necessary. Test  
occasionally with a thermometer, and  
when the temperature falls to 115° it is  
ready for the beds.

**MAKING THE BEDS.**—If the beds are  
made in a cold cellar and no artificial  
heat is to be employed, box beds should  
be used. Make the sides twenty inches  
high by nailing together on edge two ten-  
inch boards. Four feet is a convenient  
width for gathering the crop, with any  
length desired. A bed of this height may  
be covered when the cellar becomes too  
cold without damage to the mushrooms.  
Place a layer of the manure four inches

deep on the cellar floor and beat it down  
firm with a mallet or a brick. Proceed  
in this way with successive layers until  
the bed is ten inches deep in cellars  
where artificial heat is to be employed  
if necessary, and sixteen inches deep in  
cold cellars. Examine the bed every day  
and see that the temperature does not  
rise above 125°. It will sometimes go  
even higher, reaching a fiery heat. In  
this case make holes all over the bed  
with a heavy stick—an old spade handle  
is handy—allowing the steam to escape:  
when the heat falls, these holes should be  
rammed full of fine manure. The heat  
is tested by running a blunt stick down  
three inches and thrusting a thermometer  
into the hole as soon as the stick is with-  
drawn. When the heat at the depth of  
three inches below the surface has fallen  
to 90° it is ready for spawning, even  
though the heat in the middle of the bed  
may be 100°.

**SPAWNING.** There are two kinds of  
spawn, the English and the French.  
The English comes in bricks and is  
considered the better, as the beds con-  
tinue in bearing longer. Break the  
bricks into pieces about the size of a  
hen's egg or an inch and one-half by two.  
A brick will make sixteen pieces. Lay  
these about eight inches apart each way  
over the bed. Then make holes with a  
sharp stick, inserting the pieces at a depth  
that will permit covering with an inch or  
an inch and a half of soil, covering with  
the soil of the bed as you go. When  
finished, firm the whole bed with the  
back of a spade.

**SOILING.**—This is done in from eight  
to ten days, sometimes even twelve days  
after spawning. Never soil until the  
temperature falls to 85°. If it is done  
before, the steam arising from the ma-  
nure will be prevented from passing off,  
resulting in rotting of the spawn. Test  
the bed daily and soil when the tempera-  
ture is right. Any garden soil will an-  
swer, made rather fine by being run  
through a half-inch sieve. Spread a  
two-inch layer over the bed and beat it  
firm with a spade. Again, if it is found  
that the temperature of a bed is falling  
too fast, running down to 80°, perhaps  
75°, on the third or fourth day after  
spawning, it should be soiled at once.  
This part of the work is not so much a  
matter of time as of conditions. As soon  
as the soiling is done, give the bed a thin  
covering of hay, doubling it as the tem-  
perature declines.

**WATERING.**—Examine the bed every

week from the time of spawning until bearing and never allow it to become dry. This will hardly happen if the manure was of the proper moisture when packed. The spawn will not "run" in a dry bed, while one well spawned and tended will become a perfect network of white, thready material, termed mycelium. If the surface of the bed becomes dry give it a good watering, penetrating at least two inches but not drenching the bed. It is a good plan to give a watering six weeks from the time of spawning—if the surface be dry—just before the mushrooms appear. Use a watering pot with a sprinkler, and water at a temperature of from ninety-five to one hundred degrees. The small mushrooms are apt to damp off if the bed is watered after they appear.

**GATHERING.**—In from six to eight weeks, under favorable conditions, the mushrooms appear. All depends upon temperature and moisture. In gathering them, draw them out with a twist so as not to disturb the small ones in the clump, afterward filling the holes made with fine fresh soil. When the first crop is gathered, occupying three or four weeks, give the bed a half-inch dressing of fresh soil, firming it with a spade and following it with a watering at 95°. If this last layer of soil is mixed half-and-half with dry, crumbled manure from the cow stable, the crop will be much heavier. The same bed often gives three and four crops. Beginners need not become disheartened if the crop does not appear at the average time prescribed. A professional grower reports a heavy crop appearing after four months of waiting from the spawning time.

By the first of July the plants should be shifted into the size in which they are to bloom—ten or twelve inch, according to the habit or sturdiness of the plant; the smaller size is preferable if it promises to meet the demand for root room. All dwarfed and spindling growths should now be removed. Select from the strongest growers the desired number of branches and allow them to grow unchecked. Suckers appearing from the roots should be removed as fast as they appear, for if allowed to grow they sap the strength of the main plant and rob the coming flowers of their sustenance. All buds appearing from the time the plants are first started, on up to the first of August or the middle of the month at latest, should be pinched out. During this month, if the pots stand in an exposed position, the flowers will be much finer if the plants are shaded during the hottest part of the day. This is essential in locations subject to hot sunshine, and especially in the Southern States. A post placed at each of the four corners of the group, with a stretch of canvas secured to them, answers the purpose well and forms a good protection during the driving rains.

**WATERING.**—Give water as the plants

need it, be it three or four times a day, as is often the case in the hottest weather. As the pots become filled with roots, the plants should be showered at least twice a day on hot, burning days. In no other way can fine foliage be produced and retained. A plant with its stem devoid of foliage has lost much of its beauty. Shade at midday, with copious showering in an airy location, makes the chrysanthemum. This is imperative. If the plants get a few dryings, the shoots become tough and wiry and the flowers dwarfed and calyx-bound, the collection not worth the handling.

Many fine plants will succumb to drouth and heat during this month without due attention. Keep the soil well loosened about them to induce a vigorous growth and remove all flowers as soon as they

begin to fade. This latter practice induces freedom in flowering and is especially true of sweet peas, everblooming roses and hollyhocks. The latter become really unsightly without this attention, since the browned flowers cling persistently to the stem, followed later by the large seed capsules which sap the vigor of the plant.

A substantial mulch at this season is a great time and labor saver, keeping down weeds without hoeing, and at the same time keeping the plant roots cool and moist. Lawn clippings make a fine mulch and are not so unsightly as stable litter and kindred rubbish. Sweet peas, roses, dahlias and cannas, all are especially benefited, yielding large crops of flowers. Dahlias require abundant watering. Soak canna beds thoroughly. They are semi-aquatic in their demands and respond well to this treatment. Cut away the old blooming stalks in canna beds, to encourage new growth. Caladiums must be freely watered, and their old leaves should be removed as fast as they become faded. Azaleas in sheltered places must not be permitted to dry out at the roots, or the buds will fail to form, resulting in a loss of the flower crop. Watch asters closely, and if aphids attack them dust well with Persian insect powder, first showering the plants freely and reaching both sides of the leaves. If they attack the roots, as shown by the plants' wilting and browning, dig down to them carefully and soak with strong tobacco tea. The foliage may be showered with strong tobacco tea also as a remedy for aphids. Palms are better kept in airy, half-shaded places, with frequent showerings and waterings. It is a difficult matter to over-water a thrifty palm in well-drained soil and in the open air. They should have a little weak fertilizer also unless the soil in which they are growing is fresh and rich. They require it also if the pot in which they are growing is well filled with roots. Watch for scale and root it as soon as found. Sponge the leaves and scrub the stems with soap-suds, using a good white soap with no free alkali. A stiff brush may be used

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PRACTICAL GARDENING

(Concluded)

on the leaf ribs also. On badly infested plants it is sometimes necessary to use fir-tree-oil soap as a speedier method of removal.

Shower oleanders every evening and keep them continually soaked with water. They cannot be over-watered in open air positions during their growing season, if drainage is provided.

ANSWERS TO CORRESPONDENTS.

Mrs. J. W. C.—Clip the lawn twice a week. In a wet season it is often necessary to clip three times a week. It is much easier mowing than when the grass is allowed to grow to several inches, besides giving the lawn the smooth, velvety appearance so desirable. If the lawn mower is oiled every time it is used and kept under shelter at other times, it will run far more easily. A garden rake is an injury to the lawn.

AMATEUR.—Seeds of ginerarias, calceolarias, *Primula obconica* and other primulas may be sown in this month for winter flowering. Sow in light soil, finely sifted. Apply water with a fine spray to avoid washing out the tiny plants. Minute directions on growing rare plants from seed are found in "Practical Gardening" in THE DELINEATOR for March, 1901. If aphids are found on the foliage to any extent, immerse the plant in tobacco tea, for it is an essential to success that they do not gain a foothold after the plants have been grown along in pots. If the leaves and stems of tobacco are spread over the soil, green fly is not apt to trouble.

SAME SUBSCRIBER.—Heliotrope, scarlet salvia and lantanas may be propagated now from cuttings for winter blooming. Keep all buds pinched off plants designed for the winter window garden.

INTERESTED BEGINNER.—Carnations may be propagated from seed, but many fail to germinate. Carnation seed is expensive. Side shoots taken from strong, healthy plants in spring are best for cuttings. With a sharp knife make a clean cut, taking slips from three to four inches long. Fill a box three or four inches deep with clean, coarse sand. Insert the cuttings, pressing the soil firmly around each one, and give water to saturate but not render sloppy. Place near the glass, in direct sunshine, and do not allow to dry out. Plant in loose, fibrous soil soon as rooted. In window culture they may be placed at once in soil, under an inverted glass, watered lightly. They may be layered in open ground. Make a cut half way through the stem, starting just below the third joint and stripping off the leaves the remainder of the way. Firm this slit or tongue well in the soil, pegging it down well at this point and covering the joint with moist soil. In from four to six weeks there will be a strong clump of roots, when the young plant may be cut loose. There are several causes for leaves drying up near the root. A drying out of the roots will cause it, or red spider, an attendant of this condition.

SUBSCRIBER.—The care of palms, *Lantana Borbonica* and *Phoenix Canariensis* is like that of palms in general except that those named represent two of the hardiest of the palm family and least affected by uncongenial surroundings. Palms require deep rather than wide pots, with liberal allowance for root room and about two inches of drainage material in the bottom. Equal parts of rich garden loam, rotted sod and coarse sand make a strong soil for palms. Do not keep very wet. When the top soil looks dry, give sufficient tepid water to soak the entire ball of earth and not again until thus indicated. Sponge the leaves on both sides frequently, and occasionally with soapy water, rinsing immediately with clear. A shaded place on a piazza, in summer, is better. The care of palms appeared in complete detail in THE DELINEATOR for June, 1900.

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## SOME PRETTY SUNBONNETS

Tiny little maids no longer have the exclusive right to the sunbonnet, for older wearers have included it in the Summer outfit, for use in outdoor sports, especially tennis, croquet and golf. For wear at the sea-shore it will undoubtedly become popular for children as well as for their elders, and there can be found no more picturesque and at the same time practical accompaniment to the Summer gown made of linen, zephyr or dainty

lawn, the bonnet in some instances matching the dress. Piqué, linen both white and colored, delicately figured dimity, lawn and batiste are the materials best suited to construct these dainty affairs, and trimming may be provided in fine em-

broideries and laces, the latter including Valenciennes, Torchon, point de Paris and Mechlin; beading run with colored ribbons may also be used. Hand embroidery done in white, delicate blue, pink or heliotrope on a plain white material will be pretty and in accordance with the season's fancy for everything embroidered. The woman who is clever with her needle may easily make these pretty sunbonnets, and may add original touches as her taste dictates. Plaits, tucks and shirring form some of the most attractive decorative effects when sheer, soft fabrics are selected while dainty wash braids are applied on heavier goods such as piqué, duck and linen. Indeed, there is no limit to the possibilities in beautifying these bonnets, and one may provide a number without fear of duplication. The following illustrations and suggestions will prove helpful to those who intend to include this charming style of headgear in the Summer outfit.

4256.—This one-piece bonnet is especially appropriate for golfing and is known as the Maud Muller bonnet. It

can be opened for laundering and is altogether one of the most practical models shown. It is intended for ladies,



9155

and the pattern costs 7d. or 15 cents. Piqué would develop admirably by this design, and the edges might be finished with Hamburg embroidery or scalloped and buttonhole-stitched in white or some delicate color.

Piqué-covered buttons are used.

9155.—The ladies' bonnet here illustrated is especially pretty made in white linen stitched with black or a dainty shade of pink or blue, the embroidered edging carrying out the same color scheme. It is called the "Granny bonnet." The bow at the back, where fullness is allowed, may be of the material or of ribbon, while



1795



4492



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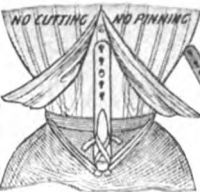
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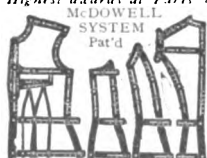
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## SOME PRETTY SUNBONNETS

(Continued)

the strings which tie under the chin should correspond. The price of the pattern used for shaping this quaint bonnet is 7d. or 15 cents.

1795.—This picturesque bonnet is suitable for golf, tennis, garden or veranda wear, and the pattern price is 5d. or 10 cents. White or some dainty colored

flower" is the name given this attractive shape, which is fashioned from pale-pink chambray, with nainsook insertion and edging for trimming. The front is slatted, and the insertion is arranged over it alternating with strips of the material. The edges of the bonnet are frilled, and ties of the material are bowed under the chin. Any preferred material or color may be selected. The price of the pattern is 5d. or 10 cents.

7617.—This sunbonnet is in poke shape and is sometimes called the "Martha Washington bonnet." The crown is full and rises in a puff effect over the front, which is plain, while the curtain flares in folds from the lower edge, being drawn in closely. Dimity having a white ground with a Dresden pattern would be charming made by this design, with Torchon, Medici or point de Paris lace for a finish and wash ribbon in a shade to match the



4010

lawn or dimity would be pleasing by the design, with the ruche, which finishes the front edge, of mull in a contrasting shade, while the strings might correspond.

4492.—A charming little bonnet is represented here made of chambray, with cord tucks for the simple ornamentation. The crown is full, and the edge is in narrow frill effect. The curtain is gathered at the top in a frill, while the front is ornamented with the cord tucks. Ties of white would be attractive on a bonnet made of a delicately colored fabric. The price of the pattern used in this instance is 7d. or 15 cents.

4010.—The especial feature of this misses' bonnet is the slatted front. Linen, batiste and lawn are alike suitable for the mode, and lace or embroidered edging and insertion may provide the decoration. The pattern costs 5d. or 10 cents.

4006.—"The May-



4006

predominating tone in the material for the bow and ties. The price of the pattern for this pretty model is 7d. or 15 cents.

9256.—This quaint little bonnet, distinguished by the scoop-shaped front, is called the "Greenaway poke-bonnet" and is very attractive for a tiny maid. The pattern employed in this instance costs 5d. or 10 cents. Pale-blue or pink dimity or white lawn would de-

velop the bonnet charmingly. A ruching of white lawn or organdy or a frill of lace might be used to edge the front, while the ties might be of organdy, lawn or ribbon, with a bow to match disposed at the top against the crown where it rises above the front.

Much originality is displayed in these jaunty articles of headgear and pretty effects are wrought in the fashionable colors. A brilliant rose-pink is exceedingly becoming to a brunette, and a generous use of lace achieves charming results. Turkey-red cotton is especially smart for bonnets for country or seaside wear.



7617



9256

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## COLLEGE NEWS

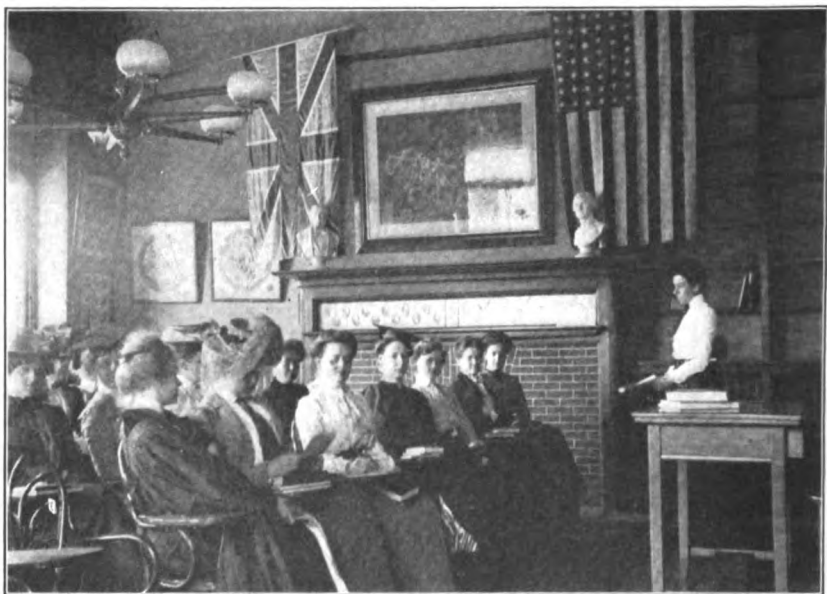
BY CAROLYN HALSTED

SOME COLLEGE SPECIALTIES

Though the college girl must through necessity or choice devote much time and attention to the strenuous branches, such as logic and mathematics, yet she finds her Alma Mater's curriculum holds forth some delightful inducements along lighter and more popular lines, from which she may make a selection when she has reached the dignity of an upper classman. Perhaps she decides on hygiene, wondering at the end of the course that there was so much to learn about simple, every-day living. Perhaps it is Colonial or Revolutionary history, now so full of fascination and

serving and even studies common-sense laundry methods. At the close of the college year all the girls join in a final test of their skill by preparing a typical dinner to which the president and other representatives of the faculty come as guests of honor.

The students who take domestic art begin with the different stitches in plain hand sewing, ornamental stitches and simple embroidery, and advance through machine and fine hand work, drafting, designing, cutting and fitting. They produce some very dainty costumes, and all their work is required to con-



CLASSROOM—THE WOMAN'S COLLEGE OF BALTIMORE.

romance, or horticulture or dairying. Domestic science in all its ramifications is steadily gaining in favor in the college world both with the authorities and the student body. It has always been an important branch at the Teachers' College, Columbia University.

The Ohio State University, at Columbus, prides itself on the possession of one of the best domestic economy departments in the country, which includes both domestic science and domestic art. The girls in the cooking classes learn to do marketing, and each one must be clever at making her allowance go as far as possible. Every week she prepares a dietary for the family, when she takes into consideration food principles and tries to supply such dishes as will aid the members of the household in thinking clearly and deeply as well as becoming athletic. She practises canning and pre-

form to general artistic principles, to the rules of hygiene and to the prevailing fashions. Millinery is also included. All the while the youthful apprentices are becoming expert with their fingers they are studying the scientific principles of their work and listening to lectures on household economics, the industrial and artistic evolution of society, and the history of domestic art and architecture.

The art of home-making is encouraged at Winthrop College with expert instruction in theory and practice. The Cooking School, modelled after the department of Drexel Institute in Philadelphia, one of the best in existence, is supplied with numerous little stoves, and in spotless cap and apron each member of the class takes possession of her own and cooks her day's special material, the lessons being arranged in logical order to illustrate food principles. She must do her meats



to a turn, and have her vegetables and bread-stuffs most tempting, if she expects to be credited with good marks by the professor. Cookery for invalids she knows all about in due time, also dairy products, canned goods and the adulteration of foods. Adjoining the cooking room is a model dining-room where she becomes adept at arranging the table correctly for the different meals, carving and presiding as hostess. She is trained to be a wise and sensible housekeeper besides, that when she has a home of her own she can command the situation at once, at a saving of time and energy.

For the past two years a member of the faculty at Wellesley has been offering a course of lectures on domestic science, somewhat as a test, as the question of founding a permanent department is being seriously agitated. "Domestic science," explained the lecturer, "teaches a woman how to use in her daily life the knowledge gained from the pure and applied sciences. It shows her how to live in conscious obedience to the laws of life." Some of the topics reviewed were the vital relation of soil and air to perfect physical development, dust and its dangers, the best methods of lighting and heating a home, the most scientific systems of drainage, plumbing and ventilation. The girls felt a lively interest in it all, as the new dormitory at Wellesley, Wilder Hall served to exemplify the up-to-date dwelling and they were able personally to verify statements concerning ventilation, heating, drainage and the like.

The college girl is everywhere keeping abreast of the times in all that pertains to economics and sociology. Smith College offers some live courses in which leading questions and problems of the day receive attention—the employment of women and children, the tendencies of the big department store, the housing of the poor, etc. Some lively discussion is always called forth in the classroom, as the professors encourage a free expression of individual opinion, and the girls are not slow in exchanging ideas. They are given as supplementary reading problem novels such as *Robert Elsmere*, Margaret Sherwood's *Henry Worthington*, Kingsley's *Alton Locke*, *Children of the Poor*, by Jacob Riis, and such works as Carlyle's *Sartor Resartus*, Lyman Abbott's *Christianity and Social Problems*, and Buckle's *Progress of Women*, with its antiquated, exploded ideas. They present papers on what they read, giving the class the benefit of any criticism out of the common that may be the result of their researches.

The clubs connected with the different departments form an attractive feature of the academic side at Smith. These are under faculty supervision and include the brightest scholars. The Mathematical Club, a band of devotees from the advanced classes in mathematics, manages to get some fun and promote good fellowship while studying the history of that abstruse science. The star-gazers of the Telescopium give their thoughts to current events in the upper world, while Colloquium gathers the elect in chemistry.

The Philosophical Society limits its membership to forty, who are elected from the different branches in philosophy and introduce various lines of thought, going home from the meetings to collect in the room of some member who has a chafing-dish and finishing the evening with a fudge party or rarebit.

Many Mount Holyoke students take kindly to the old Greek philosophers, and their theories, or the modern school represented by Locke, Berkeley, Hume and Kant. General psychology all juniors must study; the other courses are electives and are popular.

At Vassar ethics is the only prescribed course in the senior year, but President Taylor's having charge of it and making it altogether delightful would lead every senior to elect it if free choice were hers. At the end of senior work, usually the latter part of May, the frolic known as "senior howl" celebrates the final release, and then follows senior vacation, when the graduating class goes home for a week or two to rest and bring back the graduation gowns.

Astronomy has always been a notable branch at Vassar since the early days when Professor Maria Mitchell held sway in the observatory and gave her celebrated "dome" parties. Both juniors and seniors are fond of its erudite computations and calculations, and a total eclipse or some unusual appearance of comet or planet is sure to arouse their enthusiasm.

The University of Denver owns one of the finest telescopes in this country, and the natural consequence is that the students specialize in astronomy oftener than not. But the famous Lick Observatory, belonging to the University of California, places the latter institution in the lead. Situated on Mount Hamilton, in Santa Clara County, it is the astronomer's ideal. The work done there is by graduate students, the undergraduates being provided for at Berkeley, the home of the University. Mrs. Ethel F. Hussey, a graduate of the University of Michigan, writes from the spot:

"The great telescope dominates us all; it shapes our ends; it colors our conversations; our dinner-table talk is as likely to be 'shop' as in any circle. Never does it stand unused when the 'seeing' is possible: Sundays, holidays, there is no exception. The same is true of the whole equipment to an almost equal degree. Therefore, when the hostess sends out her invitations for an evening, it is understood, 'no clouds, no party,' so social functions are likely to be impromptu."

Of late years history has worked itself into popularity with rapid strides at all the colleges. Rockford College may be regarded as offering a typical department, the different periods of history are studied as parts of one development, the industrial, intellectual, moral and political elements of each great epoch being reviewed in their relations to one another and to those of the preceding epoch.

Pedagogy is a strong department at Randolph-Macon Woman's College, the students putting their theory into practice by teaching groups of children and also working in the city schools of Lynchburg.

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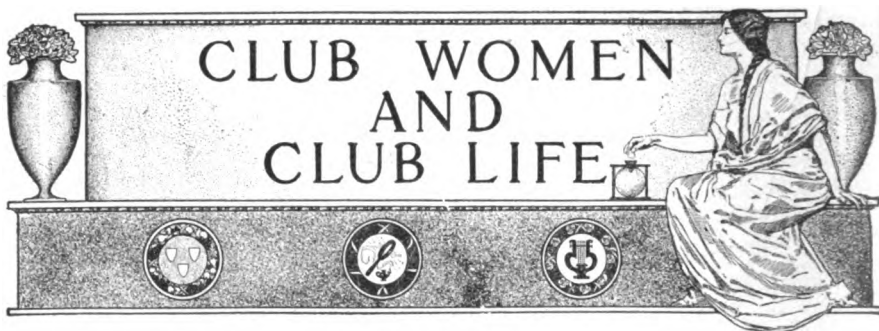
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BY HELEN M. WINSLOW

### SOME FOREIGN CLUBS

The woman's club movement has not reached the degree of development in other countries that it has in this; yet, paradoxical as it may seem, some of the finest women's clubs in the world are located in London, Paris and Berlin.



The smaller cities of Europe have not yet

been stirred to any depth by the current, but in the great centres the woman's club has come to be an important factor in municipal and social life. However, this fact may be traced in almost every instance to the influence, if not to the active work, of American women in these cities.

In London there had been several clubs for women, such as the Pioneer, the Grosvenor and others, headed by prominent women, in some instances by members of the nobility; yet the Society of American Women, formed less than three years ago, has gone far ahead of these others and, beside furnishing a centre for women from America living in London, contributes greatly to social life in that city. This club grew out of the International Congress of Women held in London in July, 1899. American women had already felt keenly the need of coming closer in touch with each other and of being in closer communion with the work of their sisters in this country, and at the suggestion of Mrs. Hugh Reid Griffin, Mrs. de Friese and others, the Society of American Women was inaugurated, a notable occasion remembered by many club women in this country as well as abroad. Among the members are, Mrs. Ella Dietz Clymer Glynes (former president of New York Sorosis), Mary Anderson de Navarro, Mrs. McKinley Osborne, Mrs. Rudyard Kipling, Madame Emma Nevada, Elizabeth Robbins, Mrs. Stephen Crane, Clara Barton, Louise Chandler Moulton, Mrs. Hodgson Burnett and Mrs. George Cornwallis West, formerly Lady Randolph Churchill.

The president is Mrs. Hugh Reid Griffin, a native of Connecticut and a former resident of Chicago. She has lived in England twenty-two years, is regent of the English chapter of the D. A. R. and a great worker along philanthropic and sociological lines. She understands the secret of managing other

women and making them work, and her reign as president of this active club has been a success from the start. While she was in America last Winter she was fêted by many prominent clubs in New York and Chicago. Mrs. Croly, "Jennie June," was one of the founders of this club.

The Society has three rooms at Prince's which are always ready for members, and they have the use of a large banquet hall where monthly luncheons are held on the first Monday, attended by prominent women of other nationalities. Informal at-homes are held from time to time, at which men are seen.

Business meetings are held once a month, and there are active, non-resident, life and honorary members, the last being noted women whom the club delights to honor. The annual fee is two guineas, and for non-residents half that amount; besides this there is an entrance fee of two guineas.

It is claimed that the first club for English women was the Somerville Club, named for Mary Somerville six years after her death and composed of professional women. In Jubilee year the University Club was founded almost next door, both these being located at Hanover Square. This was for college women, taking in those who have taken a medical degree. In the early nineties Mrs. Massingbird started the Pioneer and Lady Jeune the Writers'. Lady Hamilton is the president of the Pioneer, and the Princess Christian was for a number of years president of the Writers'. There are nine hundred women in the Queen Alexandra, and three thousand in the Empress. Then there are the Sandringham and the New Country Club, the Camelot, the Rehearsal and the German Park clubs, all of which are English, although some American women belong to them. The Society of American Women, however, is the only one, I believe, which has joined the General Federation of Women's Clubs.

Another foreign club belonging to the G. F. W. C. (which is really international in scope) is a Berlin woman's club, one of the finest in Europe, as far as actual accomplishment goes. It has a long and many-syllabled name, which is seldom pronounced and then only by a person of leisure; but this "Hilfsverein" has something like fifteen thousand women enrolled under its banners, and a

record of thirteen years. It resembles, perhaps, more our Educational and Industrial Unions than our department clubs, as it aims to better the chances of members for industrial education and open the way to steady employment for those who want and need it. It also stands behind employees who need legal redress and cares for them when ill or in need, as well as enlarging their opportunity for amusement and enjoyment. There is a committee for the care of the sick, and with the large income accruing from such a membership there is material to work with and to make the association a real force in the city.

There is a gymnasium, reading room and a paper published in the interests of the Hilsverein; and these, with the courses of study, the choral classes, the social evenings and, above all, the reputation which it has established among the business houses of Berlin, make the club well worth while to its members.

The leading spirit is Frau Schuirat Minna Cauer, a woman of great ability, lecturer, writer, editor and president of this great organization of women. In fact, the whole woman's club movement in Germany is intimately connected with this remarkable woman. She is president of another club, the Frauenwohl, and has recently been made president of a German federation of women's clubs.

This "Association of Progressive Women's Clubs" of which Frau Cauer is president, has its biennial meetings in Berlin, and branches in Frankfurt, Hamburg and smaller cities. These are working for the establishment of *Realschulen* (high schools with industrial features), and for Latin schools for girls. It also aims to minimize the distinctions between social classes of women—working-women and the intermediate class between the nobility and working women. There are many very clever women connected with it, and through the press they are accomplishing a great deal for the Verband, as the Federation is called.

There is another great association of women in Germany corresponding more nearly to our Suffrage Associations. This is known as "The Union of German Women's Clubs." Unfortunately this maintains, as yet, a rather hostile attitude toward the Verband, but in time this will pass away and the two associations will work in harmony if not together.

#### CIVICS.

In connection with this topic, and in answer to a demand, an outline for the study of civics is given for this month:

Recent Municipal issues. State government of municipalities. The public municipal conscience. Municipal ownership of public utilities. The ratio of education to productiveness. The dignity of labor—woman's work and wages. The boy problem—the juvenile court. School extension. Single tax. Academic freedom of speech. Place of athletics in education. The public school and the public library. The problem of human brotherhood. Origin of great political parties. Communism and socialism. What is anarchy? Education a factor in social problems. The school as a social centre. Amalgamation of nationalities in one people. Child study. Public libraries and public schools. The penny savings bank. Shaw's *Municipal Government*—Glasgow and Paris.

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### THE GIRLS' FRIENDLY SOCIETY

A GLANCE  
at the history  
of the Girls'

Friendly Society will show how great a work may grow from a single, noble thought if that thought is followed by earnest endeavor. Mrs. Townsend, the founder of the Society in England, was only about twenty-four years of age when she began her friendly interest and loving influence among the girls in a lonely country parish where she lived. Soon the idea came to her of forming an organization which would be a guild of mutual aid, where women and girls of all ranks might be united in one great society for the protection of the virtues of purity, modesty and self-respect and the upholding of true womanhood. Her scheme was discussed quietly with others and resulted in a meeting of five friends at Lambeth Palace, London, in May, 1874, when plans were made and the name of the Society was chosen. The Society began as an authorized organization, under the guidance of the Church of England on January 1, 1875. It is now the largest society of girls and women in existence, extending throughout the world, wherever the English language is spoken, and numbering about 300,000.

The first branches of the Girls' Friendly Society in America were started in 1877, in St. Anne's Church, Lowell, Mass., and St. Luke's Church, Baltimore, Md. From this seed has grown the plant whose roots are spreading everywhere, the members of the association numbering about 22,000 in the United States. The Society belongs to the Protestant Episcopal Church and is under the sanction of the bishop of each diocese, the field of work being in parishes. The associates are, as a rule, women of culture. Eligibility for membership is more inclusive. Every girl who is willing to follow the simple rules is welcome as a member, no matter what her religion or work may be, and she will find occupations, amusements and friends in the Society. The essential rule is that members must be girls of good character.

The objects of the Society are to bind together the associates and members for mutual help, sympathy and prayer; to encourage purity of life, dutifulness to parents, faithfulness to employers, and thrift; to provide the privileges of the Society for its members wherever they may be by giving them an introduction from one branch to another.

Members of the Society receive the badge, which has the motto, "Bear ye one another's burdens," this being the keynote of mutual helpfulness, friendli-

ness and responsibility. Girls of so-called leisure as well as wage-earners work together with one purpose, each learning from the other; it may be in lessons of culture and refinement, or patience and self-denial. The aim of an associate is to be a friend in the full sense of the word, so that every member may feel that whatever her trial or difficulty may be she has in her associate someone to sympathize with and help her. It is this loving interest in individual lives rather than in efforts to enroll long lists of members which makes the Society such a power for good. Numbers are not so important as the creation, by its means, of a nucleus of girls whose tone of thought, manners, conversation and dress shall be higher than the average.

Activities in the branches include evening classes in literature, Bible study, history, music, singing, English composition, penmanship, current events, drawing, sewing, embroidery, basket-making, practical nursing, hygiene, physical culture, gymnastics, calisthenics, kindergarten and kitchen-garden, cooking, housekeeping, millinery, shirt-waist making, dancing, talks on travel, illustrated lectures on Japan, Cuba, Russia, etc.

A valuable feature of the Society is the rule by which members are commended by letter to the Society, from one branch to another; thus a girl travelling from a distant country may be heralded by a letter from the general secretary and confided to the friendly attention of an associate. A young governess, arriving from Cuba, came to the house of an associate.

The social side of life in the Society includes festivals and entertainments on various occasions, games, dancing, tableaux, tally-ho outings and lawn-parties in Summer, "branch suppers," where members of many branches in the city unite in an evening's entertainment.

The girls contribute to missions, hospitals, etc., either in money or sewing, or by raising money by bazaars, garden-parties, pastry-sales, candy-making, etc.

Summer brings opportunities for rest and recreation for girls who visit the holiday houses of the Girls' Friendly Society. There are six of these houses owned by diocesan branches. The girls pay their own share of board and thus the proper feeling of independence is sustained. Members pay \$3 a week, non-members \$3.50. Visiting associates, who also pay their share of board, are always at the houses to help the girls in planning their amusements.

"Broadview," at Milford, N. H., is the house of the Massachusetts branch. It is a commodious dwelling with wide



piazas and having an outlook over a charming country. Stately elms shade the front. Within the house everything is suggestive of ease and comfort. The furnishings of the large hall, parlor, dining room, library and bedrooms are as homelike as the most fastidious person could wish.

At Fallsington, Pa., is "Hillside," the house of the New Jersey branch. It is situated on a fine farm, thirty-seven miles from Philadelphia. The house is a large, old-fashioned stone residence, very picturesque in its vine-covered walls. There are spacious grounds, fine shade trees, orchards and a pretty lake.

The Michigan holiday house is at Pine Lake and is a pleasant homestead. The house is among orchards and meadows and a stone's throw from the lake. At Cape May, N. J., is the Pennsylvania holiday house. It accommodates forty-five guests at a time, and the average number of visitors in the season includes three hundred and fifty. Everything is dainty and attractive in this pretty cottage, and the girls heartily enjoy the cheerful companionship to be found there, as well as the bracing sea air and good food.

The New York diocese is fortunate in the location of its delightful Summer house at Huntington, L. I. There is a farm of thirty-seven acres, with orchard, garden, woods and meadows. A private bathing beach is not far away, and a boat adds to the pleasure of the girls. The house is large and well furnished. Shady piazzas, fine trees and pleasant lawns contribute to the comfort of visitors. The main house accommodates forty guests. A special feature is a building on the place which has been transformed into a dormitory, where, in addition to some permanent boarders, transients can be received for over Sunday. The accessibility of the place to New York City and the special railroad-rates that are offered enable a girl to enjoy a brief change at the nominal price of seventy-five cents. This includes five meals and two nights' lodging.

At Canaan, Conn., is the house of the Connecticut branch. A recent venture is a house at Ballston, N. Y., for girls of the Albany diocese. Rhode Island and Maryland branches usually rent country houses for the Summer for their Society members.

Life at the holiday houses is the family life, where each cooperates to make the days pass pleasantly. There are drives, walks, picnics, teas, boating excursions, etc. Many of the girls are tired and need actual rest, and they enjoy the hammocks under the trees. The evenings are merry with games, dancing or singing. The bright family life tends to develop character and widen interests, and those whose only idea of a holiday is having a "good time" grow thoughtful for others and are eager to share or even give up their pleasures for others. Helpful friendships are formed, the ideal of friendliness shines in a new light, and fresh inspiration for usefulness is carried away when visits are over. PRISCILLA WAKEFIELD.



## THE HOUSEHOLD.

LOUISE H.:—After the shirts have been washed, starched and dampened, first iron the wristbands dry, and then the sleeves; open the sleeves before they dry, or they will stick together because of the starch. Then pick up the shirt at the shoulder and iron the yoke. This done, iron the back, by folding down the middle, ironing toward each sleeve to avoid touching the bosom. Now lay the shirt down with the bosom uppermost and iron the neckband, pulling the body of the shirt up at right angles with the face of the iron. When the band is ironed dry you will find it nicely in shape. Now iron all the front part of the shirt except the collar front. Put in the front board, get a fresh iron, which is not too hot, rub off the bosom with a bit of damp cloth, stretch tight and iron dry.

HOUSE:—Paint the house dark green with red trimmings, or the Colonial colors yellow and white. Light gray with white would also be pretty.

O. H.:—The special article on window curtains, door hangings and bed coverings in THE DELINEATOR for April will give you the information you desire.

MOTHER:—All strong flavored fats, as from mutton, goose or turkey, should be fried out and strained while still fresh and sweet. Keep the strained fat by itself to use when soft soap is needed. To make nine gallons of soft soap, put into a large kettle a pound of pure potash and a quart of water. Place the kettle on the fire and boil the water for fifteen minutes; then add five pounds of grease and boil slowly for one hour, stirring frequently with a wooden stick. At the end of the hour, pour the boiling mixture into a soap-tub and stir into it two gallons of hot water. Fifteen minutes afterward add two gallons more of hot water, stir well and add four and a half gallons of water, either hot or cold. Stir three or four times during the next hour. When it grows cold it will be thick and white.

MISS N. M.:—For the drawn-work pillow shams use butcher's linen. Have a hemstitched hem two inches deep all around. You may either work the entire centre in drawn-work, or simply have a wide border; in the latter event a monogram or initials may be worked in the centre. You should consult our book, *The Art of Drawn-Work*, price 50 cents, for suitable designs.

OBSERVANT HOUSEWIFE:—The following precautions will be of service to you in the treatment of wash goods: Alum used in the rinsing water will prevent green from fading. A handful of salt, thrown into the rinsing water, should be used to set blue. Ox gall is good to use for gray and brown. Hay-water, made by pouring boiling water over hay, is excellent for washing tan or brown linen; when this is not used the garments will soon look faded and bleached.

AN APPRECIATIVE READER:—For ramekins (plain), use two tablespoonfuls of grated cheese, a tablespoonful of butter, two tablespoonfuls of breadcrumbs, four tablespoonfuls of milk; a quarter-teaspoonful each of mustard and salt; an eighth of a teaspoonful of pepper and one egg. Boil the crumbs in the milk until soft, and add the butter, mustard, salt, pepper and cheese and the yolk of the egg. When all are well mixed, stir in the white of an egg beaten to a stiff froth. Put the mixture in paper or china cases, filling each case three-quarters full, and bake five or six minutes. The ramekins should be puffed high above the edge of the case and should be served immediately, or they will fall. They make a pretty cheese course for dinner. You will find many other recipes for dishes that may be baked in ramekins, in *Butterick's Correct Cookery*, published by us at 25 cents. We will be pleased to fill your order for a copy on receipt of price.

## See that Hump? and the Third Wire

If you have been moved to buy an imitation of the De Long Hook and Eye, consider this point and reconsider the motion:

*Even though you are shown an imitation hook, it lacks the third wire that gives strength, security, endurance. Compare the De Long and the imitation and you will see at a glance what we are talking about.*

**De Long Hook and Eye**

THE DE LONG HOOK AND EYE CO., Philadelphia.

**STEWART'S**  
PATENTED  
GUARDED SPRING  
PREVENTS ALL CATCHING  
OR TEARING OF MATERIAL  
**DUPLEX**  
"CONSAPICO"  
THE  
WORLD'S  
STANDARD OF  
PERFECTION  
SAMPLE OF 12 ASSORTED SIZES FOR 3 TWO CENT STAMPS  
**Consolidated Safety Pin Co.**  
Bloomfield, New Jersey.

## A Wonderful Ruffler

that attaches to any machine. Slips on regular sewing foot. Do better work, save time, labor and money by using the Little Wonder Ruffler. Durable and practical. Thousands used. Sent prepaid for 50 cents. Our



### Common Sense Tucker

fits any machine and is different and better than any like device. No springs, simple, lasts a lifetime. Price \$1.00.

**Special Limited Offer**  
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Agents—Write for profitable proposition. Big demand. Sewing Machine Attachment Works, 201 Hall Bldg., Muncie, Ind.



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We send three (3) handsome samples on pure Irish Embroidery Linen, all different designs, with our new Catalogue of Stitches, etc., only **10c**  
Walter P. Webber, Lynn, Mass., Box M.

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IF YOU DO  
YOU SHOULD  
BUY THE

Early Autumn  
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### SOME COFFEE COATS AND ETON BLOUSES

Patterns to correspond can be obtained at any Butterick Agency or Salesroom.

THE BUTTERICK PUBLISHING CO. (Ltd.)  
7 to 17 West 13th Street, New York  
87 and 89, Paul Street, London, E. C.



Ladies' Box-Plaited Eton or Bolero Jacket. (Known as the Coffee Coat or Coquette Wrap.) 30 to 42 inches bust, 7 sizes. Price, 9d. or 20 cents.



Ladies' Side-Plaited Eton or Bolero Jacket, with Yoke (Known as the Coffee Coat or Coquette Wrap.) 30 to 42 inches bust, 7 sizes. Price, 9d. or 20 cents.

Ladies' Blouse Jacket, with or without Postilion. (Known as the Gibson Blouse.) 30 to 40 inches bust, 6 sizes. Price, 9d. or 20 cents.

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THE MODERN  
**SAFETY PIN**  
Will not Pull Out in Use  
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**THE DAISY FLY KILLER**



destroys all the flies and affords comfort to every home—in dining-room, sleeping-room and all places where flies are troublesome. Clean, neat and will not soil or injure anything. Try them once and you will never be without them. If not kept by dealers, sent prepaid for 20c.

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Are operated by the rail-  
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Menu is just as good as at  
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## BENZOIN BEAUTY CREAM

a perfect skin food for Summer Use. Cooling. Soothing.  
Gives Quick Relief From SUNBURN. Full  
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SAMPLE and BOOK explaining by diagrams  
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MME. TAXIS TOILET CO., N-369 Sixty-Third St., Chicago.  
Lady representatives desired for our complete assortment  
of Taxis Toilet Articles in localities not yet assigned.

## LADIES ITS IN THE TRIANGLE

Peet's Patent Invisible Eyes



TRADE MARK REG.  
PAT. MAY 2, 1904; OCT 27, 1906.  
take the place of silk loops, and  
make a flat seam. The triangular ends keep the stitches  
firm, and the Eye from turning over. Ideal fastener for  
Plackets. 2 dozen Eyes 3c., with Spring Hooks 10c.  
Black or White; Sizes Nos. 1, 2, 3 and 4. For sale at  
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that our trade mark, it's in the Triangle, is on every  
package. PEET BROS., Philadelphia.



### DRESS.

MRS. EMMA S. AND OTHERS:—In cutting  
a circular flounce it will be frequently found  
that a certain depth flounce may be cut from  
very wide material without seaming. When it  
is necessary to have a seam it may be placed at  
the centre of the front and well pressed. The  
flounce in this instance will consist of only two  
pieces of material. If a seam be not desired at  
the centre of the front, one seam may be placed  
at each side in the position of the seams of the  
front gore; the seam must be carefully shaped  
so that it springs toward the bottom. Where  
material is very narrow, such as silk, velvet,  
etc., the seams may be placed horizontally, at  
intervals, allowing the material the full width  
at the bottom of the flounce and narrowing at  
both edges at the top. Judgment must be  
used in cutting these flounces as all depends  
upon the depth of the flounce and the width of  
the material in the different sizes. It would be  
impossible to give more definite information on  
our labels in consequence of this. The centre  
of the front should always be cut on the length-  
wise fold of the material unless the seam is  
placed in the centre.

T. V.:—Make up the goods over a self-col-  
ored lining, using pattern No. 5910, which costs  
25 cents and is illustrated in THE DELINEATOR  
for May. Trim with lace appliqué, introducing  
a touch of blue or black panne.

EMMA E.:—Make the white lawn dress by  
pattern No. 6027, which costs 25 cents and is  
illustrated in THE DELINEATOR for June.  
Trim with lace and ribbon.

M. W. A.:—1.—The sleeves in your gown may  
be in elbow length. You failed to state whether  
the party dress is intended for a lady or a miss.  
Rip off the red material and wash the linen in  
the ordinary way. 2.—Consult an oculist about  
your eye. The twitching may be due to various  
causes. You should confer with a singing  
teacher regarding the training of your voice.

PRISSIE:—Young girls will wear the white  
ribbon sash as mentioned.

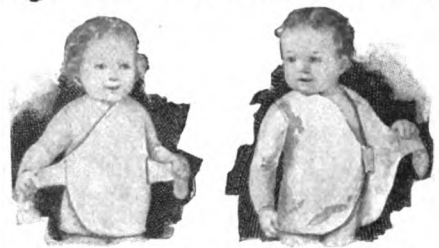
MRS. G. S.:—Make up your silk gingham by  
basque pattern No. 5956, price 20 cents, illus-  
trated in the May DELINEATOR. Use the lilac  
velvet ribbon to strap the vest, making the lat-  
ter of white silk mull. Develop the skirt by  
pattern No. 5826, price 25 cents, illustrated in  
THE DELINEATOR for April.

AWKWARD GIRL:—You should wear your  
dresses to your ankles or a little shorter, ac-  
cording to becomingness.

OLD SUBSCRIBER:—Trim your skirt with a  
graduated circular flounce. Make it over a  
drop skirt.

ALICE:—Make up the black Lansdowne by  
waist No. 5882, price 20 cents, and skirt pattern  
No. 5826, which costs 25 cents. Both patterns  
are illustrated in THE DELINEATOR for April.  
Use white or lavender chiffon for the vest.

## Rubens' Infant Shirt



No Buttons

No Trouble

Patent Nos. 528,988, 550,238.

### A WORD TO MOTHERS

The Rubens Shirt is a veritable life preserver. It  
affords full protection to lungs and abdomen, thus pre-  
venting colds and coughs, so fatal to a great many chil-  
dren. Get them at once. Take no others, no matter  
what your unprogressive dealer says. If he doesn't  
keep them write to us. The Rubens Shirt has gladdened  
the hearts of thousands of mothers; therefore we want  
it accessible to all the world, and no child ought to be  
without it.

They are made in merino, wool, silk and wool and all silk  
to fit from birth to six years. Sold at Dry-Goods Stores.  
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Sleep  
On the  
Pine Needles  
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Parham's Sanitary Pine Mattress

is superior to all others on the market to-day. Made of a  
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terials, giving a sleeping surface unsurpassed in points  
of cleanliness, moisture resisting, and health giving.

Pine trees form the cleanest forests known, and the  
very nature of the tree is such that it is repellent to all in-  
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Pine forest, which physicians insist upon in the cure of  
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This Mattress is made by experienced workmen, in  
fine soft sateen ticking, with imperial roll edges, and  
will not break down or spread out as others do.

Write for beautiful illustrated book, FREE.

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A New Pair Hose  
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Cut off ragged feet, attach "Racine  
Feet" to legs of hosiery by our new  
Stockinette Stitch, and you have a  
pair of hose as good as new. Cost  
only 10c. and a few moments' time.

Racine Feet come in cotton, sizes 5 to 11,  
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Booklet, "The Stockinette Stitch," tells  
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Sent free. Agents wanted.

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We will ship any Piano or organ upon the  
distinct understanding that if not found entirely satisfactory after  
12 months' use we will take it back, thus giving you one  
year's free trial in your own home. You take no risk when you  
buy on the celebrated **Cornish Plan**. It is the only way. If  
as good pianos and organs could be bought anywhere else for as  
little money, we could not afford to make an offer like this, but  
we'll go further. In proof of this statement which may to some  
appear extravagant, we give to every purchaser a guarantee that  
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erty, worth over **ONE MILLION DOLLARS**, warranting  
each instrument sold to be exactly as represented. Furthermore  
the **Cornish American Pianos and Organs** are far better  
in quality and general appearance than instruments offered  
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Is an improvement in the list  
of house cleaning necessities.

It is a scouring soap.  
It is a metal polish.  
It is a glass cleaner.

It is always used in the form of a *thin*  
lather. Requires little water, makes  
*no muss* and **WILL NOT SCRATCH.**

Bon Ami cleans by *dissolving* the dirt  
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"wearing out" the object cleaned.

Ask your grocer for a cake. Read the directions inside the wrapper.



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Don't you remember how you longed  
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long just as you did. You can make  
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### Colfax Pony Rig

It brings great happiness, educates,  
fosters kindness to dumb animals, encourages thrift,  
and is a source of enjoyment.

**Colfax Pony Rigs** are the best of all for excellence  
and originality of design, elegant finish and ever-  
lasting wearing qualities. The reasonableness of our  
price for the outfits will surprise you. We want to  
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insures the straight front  
effect, the flat abdomen, the  
gracefully rounded hips—in  
a word, that charm of figure  
which every woman desires.  
The upper section overlaps  
the under section, giving  
double bones and so double  
strength where most needed.  
When the body is bent in  
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give slightly on each other,  
which prevents the corset  
breaking at the waist line.  
All bones and steels abso-  
lutely rust proof.

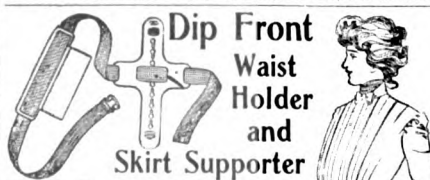
Our New Catalogue is the most helpful, at  
the same time the most beautiful Corset Cata-  
logue ever issued. Write for it—No Charge.

**We Want as Agent** An active woman  
city in the U. S. Liberal commissions and exclu-  
sive territory given. We assist our agents in  
every possible way. Write for particulars.

GILBERT MFG. COMPANY  
70 Centre St., NEW HAVEN, CONN.



**We Want Women Workers** who wish to make  
more money and be in-  
dependent. Representing our **Toilet Regulator and Flavor-  
ing Extracts** is pleasant and profitable. Ask for full details.  
THE ARNER ROYCE COMPANY, Station B, Box 53-A, Cleveland, Ohio



The Dip Front effect is obtained without  
special preparation, on any skirt or waist.  
Combines perfect skirt supporter at back with  
attachment giving Dip effect at front, as  
shown in above figure. Belt adjustable to any waist size, reversi-  
ble giving long or short Dip and can be worn with or without  
corset. Mailed prepaid for 25c (stamps will do). Agents wanted.  
DIP FRONT WAIST HOLDER CO., 72 Monroe Street, Chicago, Ill.



## THE TOILET, ETC.

**ALICE:**—An old-fashioned remedy for fading  
out freckles is made as follows:

Lemon juice,	1 ounce.
Powdered borax,	1/2 drachm.
Sugar,	1/2 drachm.

Mix the ingredients well, put the mixture in a  
glass bottle, and, after letting it stand for a few  
days, apply to the spots occasionally with a  
small camel's-hair brush.

**A SUBSCRIBER AND OTHERS:**—You might  
try the depilatory made as follows:

Quicklime,	1 drachm.
Carbonate of soda,	2 drachms.
Lard,	1 ounce.

Rub together to form an ointment: spread on  
the affected parts, and leave it there from five  
to ten minutes, according to the degree of irri-  
tation which it causes.

**MARIA:**—You will find the massage roller a  
very good thing for bust development and  
facial massage. We cannot supply addresses  
through these columns, but if you will send us  
a self addressed, stamped envelope, we will tell  
you where you may obtain a massage roller.

**SWEETBRIER:**—It would seem that you are  
suffering from some skin disease which needs  
the attention of a physician. Such simple reme-  
dies as we might suggest would scarcely help  
you. The illustrations of fashionable foot-  
wear in THE DELINEATOR for February should  
interest you.

**A CONSTANT READER:**—It may be that the  
snoring is caused by an obstruction in the nose.  
In that case it may be easily cured. You should  
consult a throat and nose specialist.

**J. W. B.:**—Steaming the face and inhaling  
the steam is not injurious to the lungs.

## MISCELLANEOUS.

**X. Y. Z.:**—We would suggest writing the  
publisher of the book mentioned, who will un-  
doubtedly see that you obtain the information  
concerning the origin of the character Ishmael.

**MENA:**—We suggest that you refer your  
question to *The Christian Endeavor World*,  
Tremont Temple, Boston, Mass.

**A READER:**—Send your name and address,  
repeating your question and we will tell you  
where you may possibly dispose of your violin  
if it is a good one.

**CLARA M. S.:**—You should read the answer  
to "Inquisitive Brownie" in the correspond-  
ents' column of THE DELINEATOR for April.

**MISSISSIPPI:**—We refer you to the advertise-  
ment at the bottom of page 879, in the May  
DELINEATOR.

**A SUBSCRIBER:**—Address your question to  
The Babies' Hospital, 659 Lexington avenue,  
New York City.

**BROTHER JIM:**—Geometry is the branch of  
pure mathematics that treats of space and its  
relations; it is the science of the mutual rela-  
tions of points, angles, lines, surfaces and sol-  
ids, considered as having no properties but those  
arising from extension and difference of situa-  
tion.

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NEVER SLIPS or  
TEARS

PATENT SUSTAINED BY U. S. CIRCUIT COURT

Every Pair  
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Avoid Infringements—Insist on the Genuine

# Velvet Grip

GEORGE FROST CO., Makers, Boston, Mass., U. S. A.

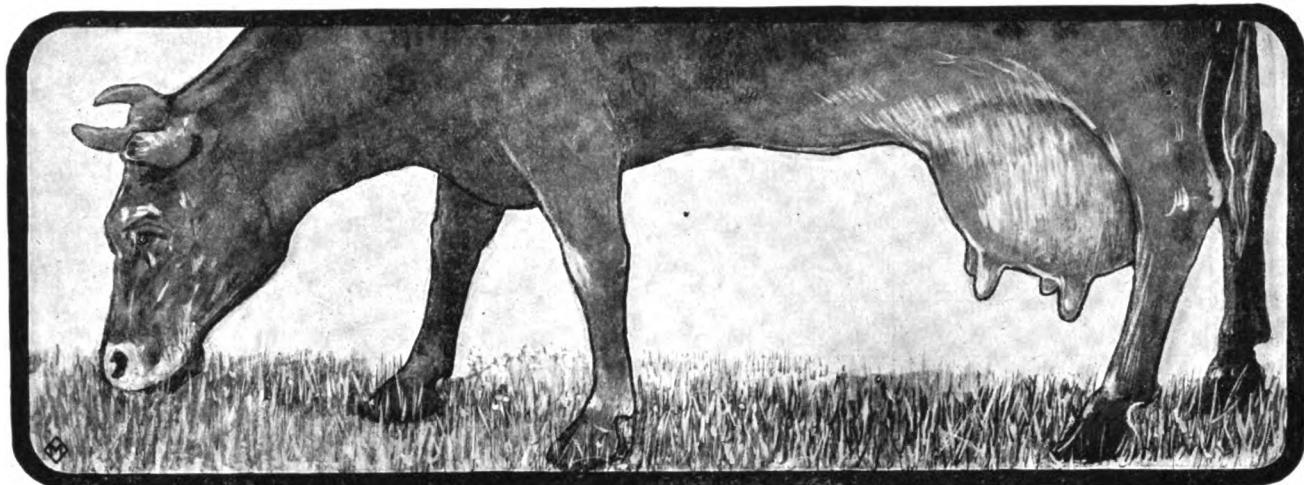
Sample pair, by mail,  
25c. Catalogue Free.

LOOK for the name  
on every loop

HOSE CUSHION  
BUTTON  
SUPPORTER







# The Superiority of the Highland Brand Evaporated Cream

is readily apparent to those who have used it. Being simply full cream cow's milk, thoroughly sterilized, evaporated and canned, it is unequalled

## For Table Use

If used undiluted, one to two teaspoonfuls to a cup, it surpasses DAIRY CREAM FOR COFFEE. Diluted with two volumes of water, it answers for dairy cream. Evaporated cream adds rich flavor to coffee and makes Breakfast Food delicious.

## In the Kitchen

it can be used in a thousand ways. Keeps in any climate and is always fresh and ready for use. Its absolute freedom from all health-disturbing elements commends it most highly for general use.

## In Making Ice Cream

dilute one part of Highland Brand Evaporated Cream with two equal parts of fluid milk, or wherever fluid milk is not available dilute one part of Highland Brand Evaporated Cream with an equal part of water and proceed with either solution in the same manner as you would with dairy cream.

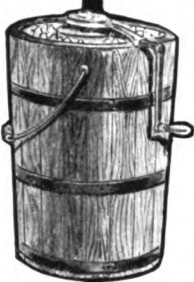
## As an Infant Food

produced on Model Dairy Farms under our own supervision, it is a most appetizing and wholesome form of milk and free from the life-taking bacteria such as city milk contains. The condition of the Highland farms is constantly watched by our inspectors, and the output is tested each day in our laboratory—thus we are enabled to guarantee PURE AND HEALTHY MILK.

## Highland Brand Makes Weak Babies Strong

Booklet giving complete directions for the different uses sent free upon request. **Most grocers sell Highland Brand.** If yours don't, give us his name and we will send you a **SAMPLE CAN** **FREE**

Helvetia Milk Condensing Company  
Dept. E, Highland, Ill., U. S. A.  
"Where Model Dairy Farms Abound."





# Libby's

GOOD  
THINGS  
TO  
EAT



## Warm Weather Appetite

In hot weather things must look and taste *just right*. What more dainty and tempting than the delicate slices of

## Libby's Ox Tongue

All ready. Done to turn, cooked by experienced chefs, nicely trimmed, you buy just the solid meat, ready to eat, in  $1\frac{1}{2}$  to  $3\frac{1}{2}$  pound cans.

The full line of

## Libby's (Natural Flavor) Food Products

Comprising elegant soups, and a great variety of excellent luncheon meats, cooked ready to serve. Everything put up in convenient key-opening cans.

We give away a little book, "How to Make Good Things to Eat," tells all about serving quickly and attractively. Send ten cents stamps, for Libby's big home Atlas.

Libby, McNeill & Libby, Chicago